



Fig. 69. Discursos Sobre a Vida do Apostolo Sam Pedro Goa 1629-34.

Roman Script in 1622 at Rachol Goa, in the press established there in 1616.¹⁷ *Discursos sobre a Vidade Apostolo sam Pedro*[⁹] written by Elienne de la Croix in *Bramana Marastta* language was printed in Goa at *Casa Professa* in 1634. A copy of it is preserved in the Government Library at Lisbon. This is considered to be the first book written by a European in Indian Language.¹⁸ Stephens' *Arte da Lingoa Canarim*[¹⁰] was printed in 1640. A copy is preserved in Lisbon. Copy of *Record of the Proclamation of John IV*[¹¹] printed in 1641 is available in the British Museum. The Rachol Press worked till 1668. Printing was also being done at the New College of St. Paul about 1642.

SETTING A PRESS AT SURAT

160. It was Bhimaji Parekh of Surat who first thought of setting a press to print in Devanagari in A.D. 1670. A contemporary document¹⁹ states :

"Bhimgee Parrack makes his humble request to you that you would please to send out an able Printer to Bombay, for that he hath a curiosity and earnest Inclination to have some of the Ancient Braminy Writings in Print and for the said Printer's encouragement he is willing to allow him £50 sterling a year for three years, and also to be at (bear) the charges of tooles and Instruments necessary for him...."

Accordingly, a printer, Henry Hills, was entertained on salary of £50 per annum and sent to India with the press, paper and other material. The press was established in 1674. Bhimaji Parekh as reported²⁰ in 1676 :

"hath taken great paines and been at noe meane charges in contriving ways to cast the *Banian Characters* after our English manner ; but this printer being wholly ignorant therein, and not knowing anything more than his owne trade, is noe wayes useful to this designe....."

In this letter, both the *Braminy* or *Shastri* and the *Banian* or the *Mahajani* scripts are referred to. Bhimaji again wrote in 1678 asking for a type-founder. The results of this venture are not known with any authenticity.

BARTHOLEMEW ZIEGENBALG AND PRINTING AT TRANQUEBAR

161. In the Book, *Propagation of the Gospel in the East*, published in London in 1718 a reference is made²¹ to an attempt of printing in the *Malabarik* language from types obtained from Germany (1713). The Danish Protestant Missionary Bartholemeuw Ziegenbalg, born June 24, 1683 and educated at Halle (Saxony), came to India (1705 ?) Dr. Lutkens Chaplain to the King of Denmark, Frederick IV had arranged purchase of land for establishing a mission from the King of

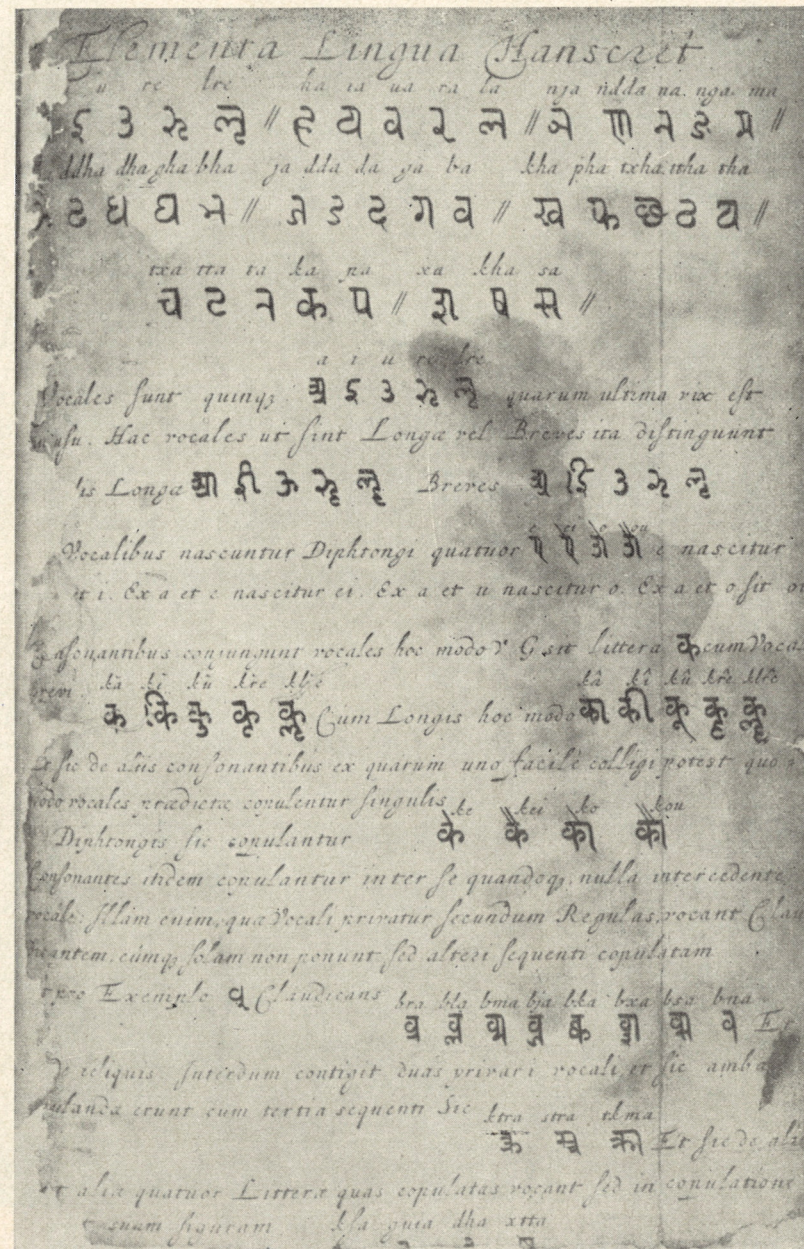
Tanjore. Ziegenbalg joined the mission and settled on the east-coast of India. Ziegenbalg has recorded the state of affairs then prevailing in regard to the spread of knowledge in the absence of printing.

".....whereas the Art of Printing is not known in these parts, transcribing must supply the place of the Press. Upon the whole you see that our charity school cannot well go forward without taking in some men to assist us ; so the whole design cannot advance without employing more hands, first to translate (from Portuguese to *Malabarik*) and then with some iron tools to print upon leaves of Palm-trees, such things are thought useful for Edification".²²

162. Ziegenbalg and his colleagues were therefore pressing for a "Malabarik and Portuguese Printing Press." The Press actually reached India in 1712 with 100 reams of paper and other material. "Printer a Native of Germany in the Danish Company's service" served as both "Printer and Composer too". The "Types of *Malabar* characters were obtained from Europe later on." A copy of *Abomination of Paganism and the way for the Pagens to be saved*[¹²], printed in this press at Tranquebar was forwarded to Europe on October 6, 1713. "We return our most hearty thanks for the copies of the New Testament you were pleased to send us in the Portuguese Language printed at your cost. Likewise for the present of paper transmitted for printing the same in the *Damulian* tongue. As soon as we have revised and mended our *Malabarik* translation which shall be done with all possible care we design to put it without delay to the press for that we may be able the next year to return some copies to Europe. In the mean time we have made an experiment of the *Malabarik* types and have sent enclosed a copy of a small tract in that language entitled the '*Abomination of*' etc."* "within next month the *Malabar* Press and Foundry was in pretty good Forwardness". A sheet almanack was printed for 1713 which "will not be vended on the coast of Coromandel but also on that *Malabar* and *Bengall*" The intention was to advertise the press.

163. *The Four Evangelists and the Acts of the Apostles*[¹⁴] printed in 1714, was the oldest Tamil book available in India and is kept in the Serampore College Library. *Biblia Dumulca*[¹⁸] was printed in 1725. The expanded activities of the press required larger supplies of printing paper which was then difficult to obtain. "For the setting up a paper manufacture here, though we do not think it altogether impracticable, yet our perpetual want of money has not such think" records a letter of

*Letter dated 6th October 1714 from Bartholemew Ziegenbalg and John Ernest Grundeer to the Society of promoting Christian Knowledge.



^{re}
Brevé

ure ure lre ngre adhre nre mre ngre jhre dhre dhre ghre bh
 ཡ ར ལ ཥ ས སྐ སྒ སྔ སྟ སྨ སྩ སྭ སྮ སྯ སྰ སྱ
 lbre lre gre bre xre lre sre xtre gure dhre xtre
 ར ལ ཥ ས སྐ སྒ སྔ སྟ སྨ སྩ སྭ སྮ སྯ སྰ སྱ

Longum.

ॐ नमो भगवते वासुदेवाय ॥ श्रीकृष्णाय नमः ॥

¶ *Tim Breve quam Longum rarissimè est in usu. quando tamen com-
paratur cum consonante non mutat figuram, sed prout est in Alphabet
si ad pedem consonantis affigitur v. g.*

Consonantes mutae in hac Lingua vocantur Claudicantes, eo quod care-
 ant, quae vocales cui muti debebant. Nulla earum sola ponitur, nisi
 in fine, sed cum sequenti consonante combinatur. Paucae tamen
 sunt quae in ista combinatione figuram mutant. Aliae item sunt
 quae nunquam claudicantes cum aliis concurrunt, quarum combinationem
 cum his frustraneum esset monstrare.

Et Claudicans combinatum cum aliquibus

ha kha hla ha kha iara iana iaca iala una uia bra ula
 ह हा क हा क // य य उ यू // व व्य व्र वृ
 ra rha rla
 र रा उ रु //

Littera M quando duplicatur sic fit M Littera 2 in combi-
nazione fape mutas non niti figuram V G a b c e a tra in
la combinatione non alibi a et 2 figuram mutant

Exercitio huius Linguae ponam hic Pater noster
Literis Indicis scriptum.

Deus noster qui es in caelis Sanctificetur

तिरु नोस्त्रि की एम् इव सेलिम् मक्की फीमत्तु
nunc tuum adveniat regnum tuum fiat voluntas

सिव त्वम् अट्टेयत् रेयुम् तूवम् फीअन् वोलु ता म्
sicut in caelo et in terra panem nostrum

मीकुव इव सेलु एव इव तेर् आनिम् नो स्तुम्
mendicantium da nobis hodie et dimitte nobis

कृती दिअनुम् दा नोविम् होदी एव दीप्रिते नोविम्
debita nostra sicut et nos dimittimus debitoribus.

देविता तुम्मा मीकुव एव नोम् दीप्रित्रियुम् देवितो रियुम्
poptus et ne nos inducas in tentationem sed

तुप्पिस एव ने नोस् इदुकम् सीव तेवतीओ निम् मेद्
libera nos à malo Amen.

लीविग नाम्स आ मालु आमिरु

Ave Maria

Ave Maria gratia plena Dominus tecum benedictus
 tu in mulieribus et benedictus fructus ventris
 tuus Iesus Sancta Maria mater Dei ora
 pro nobis peccatoribus nunc et in hora
 mortis nostrae Amen.

स्वस्ति श्री गणेशाय नमः १५८७ राक्षससन्तस्रचैत्रवदुक् १० को
 श्री राज पाटणी बैसिके रंग नटु त थावि नायक पंडित आरमह ते गवैद्य
 तानि कोयिया कुमदार आदि कि फांटे त्याचानि रोपान ह्या मन बारा देशा
 गु आ विले ओषधमात्र हसवालि मादुरवंत ओळखते त्या मनुष्याक मु
 सारो देसु ते ते गांवांतु पेहू न तिति वारवद आणून त्या त्या गांवां वें फर
 कूल पान वीज समस्त त्या या तुतु काळा वरि सपादून तिति चिन्तिली त्या उप
 रांत आमि आमगे ल्या वैद्य ग्रंथाचानि घेता प्रमाणी त्यां त्या ओषधाचे गुण
 वास्तु मवा न जो जो गुण आमका कळे तो वा त्या आखदांची नाव पळेउनु
 आज्ञा दानि वर्धसका नि साजे आमि लागि गवूनु दाडिबुस पादून दिले तें ल
 टिक अत्रि हा गुण कनज अत्रि हा गुण आमि आमची नि साणि कर्णु दिली
 ते सत्यक गुण मातु चें जा इदहा गुण नागर बरपा न ह बगूनु दिली श्रीः

उगासटु

विनायक पंडित

आपु वीजोप

H O C E S T.

The earliest Devanagari block-Printing *Hortus Indicus Malabaricus*, Amsterdam 1678

September 27, 1714. The idea was not given up. Letter dated January 16, 1716 states, "We are now very busie in building a paper mill for the benefit of the mission. Our Honourable Governor defrays Half the expense, and I, on the missions account the other half". A paper mill was thus established by the Danish Mission with the assistance of the Government in 1716.²⁵

A Printing Press captured at Pondicherry by Sir Eyre Coote in 1761 was brought to Madras and handed over to Fabricius the Tamil Scholar living at Vepery. Fabricius printed at this press his hymn book and later his Tamil English Dictionary in 1779.²⁶ *English-Tamil Dictionary*[²⁹] was brought out in 1786.

EARLY DEVANAGARI BLOCK PRINTING IN EUROPE

164. Printing in the Devanagari characters has been attempted in Europe as far back as 1667 as is seen from the *China Illustrata*[²¹] by Athanasii Kircheri, printed in Amsterdam. Seventh Chapter of this book entitled "De Literis Brachmanus" contains five plates in Devanagari characters.* The Devanagari portion refers to the *Pāṇini-Sūtras* and the Nagari Alphabet. It was compiled by Kircheri with the help of Fr. Heinrich Roth, who was connected with the Jesuit College of Agra established in 1620. *Hortus Indicus Malabaricus* was printed[²²] in German at Amsterdam in 1678. It contains a page of twelve lines in Konkani dialect in Devanagari script printed from a wood-cut†. The *Konkani* matter was translated in Portuguese by Vinayak Pandit and Christianum Herman de Donep translated from Portuguese into Latin. Following note is printed under it :—

"Traductum ex Lingua Brahmanum per

Subscription Vinaique Pandits in Lingnam Lisitanicam ex lingua. Lusitanica in Lutnam per me

Christianum Herman de Donep Secretarum Civilem Civitatis, Cochinesis."

The work was compiled by Ranga Bhatta, Vinayak Pandit and Apu Bhatta.²⁷

EIGHTEENTH CENTURY DEVANAGARI AND BENGALI TYPES

165. *Historia Regni Graecorum Bactriani*[²³] was printed by the Thpophiles Sigefrido Bayero (The Imperial Academy of Science) at St. Petusburg in 1738. Devanagari and Tamil letters are printed in this book. Devanagari letters are printed in the *Gramatica Hindostanica*[²⁴] of Benjamin Schulzii published in 1745.

* See Plates 81 to 85. † See Plate 86.

STUDY OF INDIAN ALPHABETS IN EUROPE

166. The European Missionaries going to India and far East had always felt the necessity of studying the Indian and Far Eastern Languages and their scripts. Grammers and Lexicons were needed for their study. In the absence of facilities for printing in Indian and Far-Eastern languages at that time, Manuscript copies were prepared. A Lexicon of Hindustani language prepared by Francis M. Turenensis O. F. M. (Cap.) at the Surat Mission presented to Charles Augustine Faber, is kept in the Library of the Urban College of the Sacred Congregation for the propagation of the Faith. "This lexicon has two parts, of which the first has 480 pages and the second 423. Each page has two columns. The first column has Latin words arranged in alphabetical order, and the second has Hindustani words written in the Nagri script. Each column has 25 words. On the opposite page, in two similarly distinct columns, explanations of the first page are given; the first column having the Latin words explained in French, and the second, the Hindustani, explained as far as they can be, in French". The Hindustani words are written in Persian alphabet. One 92 page manuscript of a dialogue between a Christian and an Indian about truth of religion presented to the King of Betia by Joseph M. Gargnanensis and Cassian Maceratensis of the Cappuchin Mission is kept in the above library. The Cappuchine Missionaries prepared many such volumes and brought to Rome. Some of them are written in "the Characters of the Royalty of Patna."

167. John F. Fritz compiled a collection of "The alphabets of a hundred different languages and two hundred versions of the Dominican Prayers in different scripts and languages." He was assisted in this venture by Benjamin Scultuzius. This work was printed at G. F. Rumffius Press and published at Lipzig in 1748.

"This was for the benefit of the "Halle Madgeburg Heterodox Missions". There one can find the Alphabets of Marathi; Peguan, Singhalese, Telegu, Nagari, Balabhanddu, Dewanagaram, and Granttham but God knows how accurate they are. The Dominican Prayers written in these characters, follow. Besides, that *Balabanda* letters are also found in the "Couse of Dominican Prayers", published by Chamber-Jaynius. This kind of an alphabet is also given in "The commentaries of the Imperial Academy of Science of St. Petersburg"³⁰ These are taken from Theophilus Sigefridus Bayerius "Elemntso of Brahmannic Tangutan, and Mogol Litterature", where one may also look for details regarding Dewa-Nagari and Nagri. In the same

Commentaries, Bayerius offers many bronze coloured plates, showing how elegently and ornately the Brahmans usually decorate their scientific books "³¹.

DEVANAGARI TYPE-CUTTING IN ROME

168. I have not been able to trace a copy of Fritz's book and it is not therefore possible to say whether the alphabets were printed by type. Most probably they were printed by copper plate process. According to the information available to date, Devanagri types were cut for the first time in Rome between 1740 and 1744. Complete history of this effort is not yet known. However, a brief account is published in the preface to "*Alphabeticum Brahmanicum*" [²⁶] by John Christopher Amadutius the Manager of the Sacred Congregation for the Propagation of the Faith Press. According to this account the character designs appear to have been provided by four Indian students who were admitted to the "Urban College for the Propagation of the Faith" by the Pope, His Holiness Urban VIII. Types were prepared but "had been lying hidden in various places, and no one knows anything about them". They were brought in use by Constantine Ruggerius, the then Manager of the Press with the help of Cassian Deligattus Meceratensis when "those holy men who have done so much for the Indian missions, came to Rome". Missing types were recast. Augustine Anthony George is reported to have made use of them for the first time in his compilation of Tibetan Grammar.³²

169. Later when it was decided to make use of the Devanagari types "by the authority of His Eminence Joseph M. Cardinal Castellino, Head of the Sacred Congregation for the Propagation of the Faith, and of this Press, and through the diligence and guidance of well known Praesul Stephen Borgia, of the above mentioned Congregation, Cassian Meceratensis O. F. M. (Cap.) whom we have mentioned above, was recalled from his retirement to Rome, and this task was immediately entrusted to his care. He was asked to see to the making of the types for certain alphabetical characters which were wanting, and to compile the rudiments of the grammer."

AMADUTIUS' DESCRIPTION OF CASSIAN'S WORK

170. Cassian Maceratensis had a close study of the "Brahmannic alphabet, the one used at Kasi University". He was commissioned for writing the tritise on the Devnagari Alphabet. "He writes especially about the vocal letters of the alphabets, which he says, are 16 in number.

He also speaks here of the accent and the diphthong. Next he makes a table of the simple consonants, which he numbers as 34, where he explains both their modulations and sounds. Thus, this alphabet consists of 60 elements. Thereupon he gives in particular the rules for the Pronunciation of the consonants and at the same time offers their equivalents in Latin, Greek, Hebrew and Arabic letters. Then he puts down the combination of the vowels with the consonants and of the consonants with the vowels, and forms a table of these too. He then comes to many consonants written with a certain element of flourish which we call "little sings" or little characteristics", and gives their values. He also places exactly five select tables of these kinds of consonants with five tables of the copulas, one of these tables for each of those. These little signs precede those letters which are more frequently connected with other consonants, which he calls defective letters, in order to explain in some way the difficulties of pronouncing these. From here he begins to show how the Indians make up for their lack of consonants; at the same time he gives the Indian letters in the order of the holy Brahmanic Sanskrit alphabet, the literary or scientific alphabet. He was allowed to learn this exact order inspite of the great diligence and care for secrecy which the Brahmins are generally known to exercise before foreigners and those who are not of their own blood. The Brahmins have other rules and regulations too. and also a different disposition of the apexes, though some of the rules of the common alphabets are the same as for the literary on."

"He also gives the ordinary alphabet of the Indians, the Nagri, which has exactly 44 letters, which the natives use in familiar letters, and for writing common books. This has one peculiar characteristics; these letters are the same as those of Beneras University, except for some peculiar flourishes of the pen, which the amanuneses delight in, but by which the figure of the letters are hardly changed; the letters themselves, however, are written hanging from horizontal lines, which lines are drawn on the paper from left to right when starting to write. Then, in order to distinguish more easily and more clearly the values of all these Indian letters, he arranges them in the order of the Latin alphabet."

"After these come the numerical digits used by the Indians, written also in words, and he gives these in Nagri forms, suspended from horizontal lines. Finally, with the help of some students, he adds a Christian Catechism, and a carefully corrected and more accurate version of the Dominican Prayers and the Angelic Salutation.

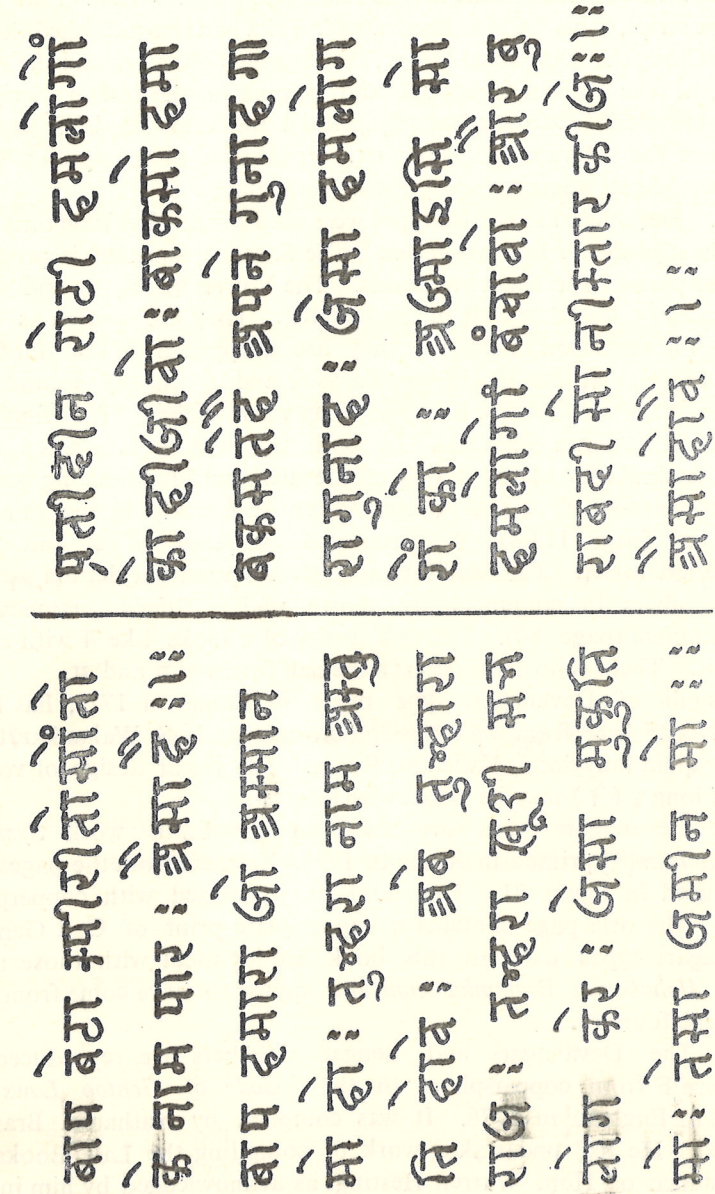


Fig. 70. Specimen of type used in Alphabetum Brammanicum (pages 139-143).

Kircherius had published this in the Latin Language, written in the Brahmannic script, in his "China Illustrated". Fritz had also published the sign of the Cross, the Dominical Prayer, the Angelic Solutaion and the Act of Faith, in the Indian Language, and printed in the Indian Script".³⁴

Davidis Millii Dissertationes[²⁵] printed in Rome in 1743 contains letters of the Devanagari alphabet. Priolkar is of the opinion²⁸ that the Devanagari passages are printed from plates.

171. Devanagari moveable types were used for the first time on a large scale in *Alphabetum Brammhanicum*.* The Sanskrit alphabet is produced at three places with slight variations. The Vowels ऋ, ॠ, ॡ and ॢ are written as ऋ, ॠ, ॡ and ॢ in the first list. They are written as ॠ, ॡ, ॢ and ॣ in the second list while they are dropped from the third list. (page 113/4). ओ and औ are written as ओ and औ in the second list. The design of certain vowels in these lists also differs. The first and the second lists are identical. In both the lists ऋ is written as ॠ. There is similarity in the design of the distinguishing starting stroke. The consonants ज, द and ञ are written differently in the third list (ण, द, घ) (page 113-4). छ is repeated in place of क्ष and ञ is substituted for ल. The half forms of certain verti-bar letters used as first numbers in conjuncts are shown under *Tabula consonantium claudicantium* (page 84). The half forms of ञ looks like ञ with a dot under it. There is no distinction in the half forms of क्ष and स.

Facsimile of Devanagari type made in Rome in 1771, has been reproduced* here from a photograph brought by L. S. Wakankar, from *Typographia Polyglotta*, Vaticano, Roma. The linear design of vowel-sign of long इ (ॠ) may be noted with interest.

172. Devanagari types are used in the Latin work *Systema Brahmanicum*[²⁷] printed in Rome in 1791. Extracts from the pages are reproduced in figure 71. The book is illustrated with copperplate prints. The title page contains a copper-plate print of God Gaṇeśa. Devanagari types used in this book are identical with those used in the *Alphabetum Brammhanicum* and appear to have come from the same type-foundry.

173. The Devanagari and Bengali alphabets are reproduced in Annexure[F from copper-plates in the 'Code of Gentoo Laws'[²⁸] printed in [England] in 1776. It was compiled by Nathaniel Brassey Halhead. He had undertaken work of compiling the Law Books at the instance of Hon. Warren Hastings as acknowledged by him in his letter :

*†See Plate 87.

- (a) fibus in hac forma श्री & extra centrum in ipsis loci foliis स
- (b) & क, id est Srt, Sa, Ka, quae litterae quia folitariae funa, non autem cernitadini locum dant, primam illam श्री Sri, quae
- (c) gua Nagarica vel Vanarenfis litterae ॐ Shr, supponit सु Sr unde loco ॐ Shri, scribit, श्री Sri, atque hoc modo epigra-
- (d) men scribunt सोमे Someru. Tibetani, qui eum gradibus
- (e) borem ॐ ciamba, Indostanis ॐ giamun, Tibeta-

Fig. 71. Devanagari types used in *Systema Brahmanicum Romae*, 1791

(a) page 243 ; (b) & (c) page 244 ; (d) page 290 ; (e) page 291

"By the publication of the Collection of *Gentoo Laws* made under your immediate authority, I find myself involuntarily held forth to the Public as an Author, almost as soon as I have commenced to be a Man."

"It is therefore with some Priopriety that I claim to this work the continuation of your patronage, which as it at first selected me from a number of more worthy Competitors to undertake the Task, so it has by constant assistance and encouragement been the entire Instrument of its Completion. Indeed, if all the lights, which at different periods have been thrown upon this subject, by your happy suggestions, had been with-held, there would have remained for my share of the performance nothing but a Mass of Obscurity and confusion ; so that in your own right the whole Result of the Execution is yours, as well as the entire Merit of the original Plan." ³⁵

174. In a letter dated March 27, 1775, Warren Hestings wrote to the Court of Directors of the East India Company :

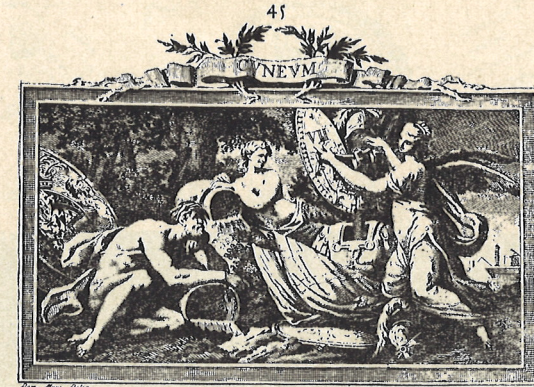
"I have now the satisfaction to transmit to you a complete and corrected copy of a translation of the *Gentoo Code*, executed with great Ability, Diligence and Fidelity, by Mr. Halhead, from a Persian Version of the Original Sanscrit, which was undertaken under the immediate inspection of the Pundits or Compilers of this work." ³⁶

In executing this work Halhead had the satisfaction that not only that he was fulfilling an assignment of which he was held worthy by no less a person than the Governor-General himself, but he was helping to "conciliate the Affections of the Natives" or "ensure stability to the Acquisition" of the territorial rights of his countrymen Halhead ascertains :

"Nothing can so favourably conduce to these two Points as a Well-timed Toleration in Matters of Religion, and an Adoption of such original Institutes of the Country, as do not immediately clash with the Laws or Interests of the Conquerors." ³⁷

175. Halhead's work proved very useful. Sir William Jones in his letter (May 6, 1786) to Sir J. Macpherson, while expressing his desire 'to give our country a complete digest of Hindu and Mussalman Law' states "I made the Pandit of our Court read and correct a copy of Halhed's book in the original Sanscrit and I then obliged him to attest it as good law, so that he never now can give corrupt opinions, without certain detection" ³⁸. In a long letter (February 25/Mar) to Sir Joseph Banks Sir William Jones expresses his opinion, thus :

"though Mr. Halhead performed his part with fidelity, yet the Persian interpreter had supplied him only with loose injudicious



CVNEVM

INSCRIPTIO BRACHMANNICA

मा
 कारोदो . ऐमानुरेव
 और
 मारत्रा . कलोतीरडे . आडेवरैडे
 दमलोणा . को . वंदावो . गरमवर
 जो . डिद्र . दो . रेक . दरेम
 ब्रह्मान . और . जमीन . का . खम्दीद
 नीत . दीन्दानी . दीजीवो
 और . तुन्दारा . दकुम
 और . कदरत . मो . जमीन . मो
 गददी . दुगा . ब्रह्मति
 दोवे . कुनेओ :

Devanagari Types cast in Rome.



Sir William Jones



Reproduction of Copper-plate printing of linedrawings with Devanagari Characters.

(From Article IX, "On the Gods of Greece, Italy and India" written in 1784 and since revised by the President (of the Asiatic Society) Sir William Jones, *Asiatic Researches* Vol. I, pp. 221-275 plate, facing page 243.)

अहमेवासमेवाये नान्यद्यत् सदसत् परम्
पश्चादहं यदेतच्च योगशिष्येत सोऽस्म्यहम्

ऋतेर्थं यत् प्रतीयेत न प्रतीयेत चात्मनि
तद्विद्यादात्मनो मायां यथा भासो यथात्मः

यथा महांति भूतानि भूतेषूच्चावचेषु
प्रविष्टान्यप्रविष्टानि तथा तेऽन्येषु न तेषु हं

एतावदेव जिज्ञास्य तत्त्व जिज्ञासुनात्मनः
अन्वयव्यतिरेकाभ्यां यत् स्यात् सवत्र सर्वदा

Reproduction of a Copper-plate printing in Devanagari Characters.

(From "A Dissertation on the Orthography of Asiatic words in Roman Letters" by Sir William Jones. *Asiatic Researches*, Vol. I, pp. 156, plate facing page 33.)

epitome of the original Sanskrit in which abstrats many essential passages are omitted."

176. Helhead has discussed the Manuscripts referred to by him in his preface at length. About the Indian alphabet he says :³⁹

"The Shanscrit Alphabet contains fifty letters, and it is one Boast of the Bramins that it exceeds all other Alphabets in this respect : but when we consider that of their thirty-four consonants near half carry combined Sounds, and that six of their Vowels are merely the correspondent long Ones to as many which are short, the Advantage seems to be little more than fanciful."

"The Shanscrit Character, used in Upper Hindostan, is said to be the same original letter that was first delivered to the People by Brihmā and is now called Diewnāgur, or the Language of Angles ; whereas the Character used by the Bramins of Bengal is by no Means so ancient, and though somewhat different is evidently a Corruption of the former, as will better appear upon Comparison, for which Reason the Alphabets of both are here inserted."

Halhead, never the less, admits the antiquity of Indian Writings :

"The Hindus as well as the Chinese have ever laid claim to an Antiquity infinitely more remote than is authorized by the Belief of the rest of Mankind. It is certain however, that these two Nations have been acquainted with Letters from the very earliest Period, and that their Annals have never been disturbed or destroyed by any known Revolution."⁴⁰

SIR WILLIAM JONES AND ASIATIC RESEARCHES⁴¹

177. Sir William Jones (1746-1794) educated at Harrow and Oxford was called to bar in 1774. He came to India in 1783 to take up an appointment of the Supreme Court Judge. Jones founded the Asiatic Society in 1784. *Asiatic Miscellany* appeared in 1785 in Calcutta in which Jones published his compositions. Within three years he had mastered Sanskrit and could "converse familiarly and "talk fluently in the language of the Gods." The first volume of the *Asiatic Researches* was published in 1879. It was edited by Jones whos sown contributions were published there in. His translation *Sacotala or The Fatal Ring* was issued. Jones published his translation of Manu at the beginning of 1794. As a justification of his stay in this country even after Lady Jones, had left India for reasons of health in 1793, Jones wrote "I wish to complete the system of Indian laws while I remain in India because I wish

to perform whatever I promise with the least possible imperfection and is so difficult a work doubts might arise which the pandits alone could remove". He could not however complete this work as he expired in April, 1794.

178. Jones was the pioneer in Oriental studies in India. He inspired many and assisted Halhead and Wilkins in their pioneering work in Indian Typography. About Sanskrit Jones says, Sanskrit "has a wonderful structure more perfect than Greek more copious than the Latin and more exquisitely refined than either". In his essay on "Orthography of Asiatic Words in Roman Letters", Jones says "Devanagari system which as it is more naturally arranged than any other shall here be the standard of my particular observation on Asiatic letters. Our English alphabet and orthography are disgracefully and almost ridiculously imperfect. The Devanagari Alphabet reproduced in his article has formed the basis of early type-cutting. Linear arrangement of long ऋ matra is of interest (See Fig. 60, p. 220).

EARLIEST DEVANAGARI PRINTING

179. The earliest of Devanagari printings in India, according to A. K. Priolkar, was done at the Chronicle Press in Calcutta. It was *Grammar of the Hindustanee Language*^[29] by John Gilchrist printed in 1796. Dr. John Bothwic Gilchrist (1765-1841) came to India in 1785 as assistant surgeon. Later Lord Wellesly on arrival in India in 1798, established Oriental Seminary. Gilchrist joined it along with other *munshies* for study of Hindustani and Persian. Gt. Primer Devanagari types are printed in his Grammar. Kirkpatrick's *Appendix to the Vocabulary*^[30] was published in 1799 wherein was printed the Nagari alphabet and *Bārākhadi*. Kirkpatrick was aware of the problems involved in reading the Indian languages through the Roman script. He states "My principle view in employing the Nagari characters in the present work being to help the student to a medium by means of which he may be enabled to pronounce the proper Hindi more correctly than he taught either by the Persian or the English Character."⁴²

Kirkpatrick was secretary to the Commandor in Chief of the East India Company. His *Vokabulari* (Persian, Arabic, English into Hindovi) was published by Joseph Cooper in London in 1785. Its fifth and sixth parts were delayed for want of Devanagari types. "The parts though ready for the press depend necessarily for publication on the preparation of the Nagari types, will I trust be found to form a very copious if not complete dictionary of that idiom or dialect of Hindustan generally though

erroneously called the Moors by the Europeans but properly denominated by the natives the Hindvi, Hindi or Hindooi."⁴³

BENGALI TYPE CUTTING

180. The Bengali alphabet appeared first in the work of Jesuit Fathers, *Observations physiques et mathématiques pour Servir à l'histoire naturelle*^[31] printed in Paris in 1692. The second specimen appeared in *Aurenk Szeb*^[32] by Georg Jacob Kehr printed at Leipzig in 1725. The whole of the Bengali alphabet was reproduced as *Alphabetum Grammaticum* in *Hindustani grammar*^[33] by Joannes Joshua Ketelaer.

John Joshia Ketalaer a servant of Dutch East India Company wrote a grammar and Vocabulary of the *Lingua Hindostanica* which was published by David Mill in 1743 in his *Miscellanea Orientalia*. Dr. Fogal assumes that this was composed about the year 1715. David Millius (Mills) was professor of Oriental languages in the University of Utrecht. The original grammar was in Dutch, Manuscript copy of which is preserved in "Rajks Archief" (State Record Office at the Hague.) It contains Vocabulary in Hindustani and Persian Language. Ketelear was born on 25th December 1659, at Elbing, town East of Prussia. His German name was Kettler. He was the eldest son of a book binder, joined a book-binder as an apprentice whom he tried to poison. Later he joined another book-binder whom he robbed and fled to Stockholm. He went to Amsterdam in 1682, and sailed in company's ship. "If Wapen Van Alkmar" in May. He was in Surat in 1691 and at Agra in 1695. He was bookkeeper at Ahmadabad in 1699 and went to Agra in 1700. He was made Director of the Dutch Factories and head of the Embassy. He assumed Office of Ambassador to Persia in 1716 when he was in Batavia. He arrived in Persia but died soon after having attacked by fever.

A fount of Bengali type has been listed (1773) amongst Hebrew and Persian cut by Joseph Jackson. Jackson, later cut a 'Devanagari fount under the superintendence of Captain William Kirkpatrick who wrote, *Grammar and Dictionary of Hindi Language*.^[34]

181. The first work to be printed completely in Bengali was translation of Impey Code, as work on *Regulations for the Administration of Justice in the Court of Dewanee Adaulat*^[35] compiled by Sir Elijah Impey for the purpose of assisting him during the historic trial of Nanda Kumar. It was translated by Jonathan Duncan and published in 1785.⁴⁵ The Bengali *Vocabulary*^[36] believed to have been compiled by A. Upjohn was published from the Chronicle Press at Calcutta in 1793. It consists

of 445 Crown Octavo text pages set in two columns of Bengali words with English equivalents. Pirolkar oppines that the Bengali types are different from those used in Halhead's *Grammer*⁴⁶ *Complete Bengali English Dictionary*[³⁷] was issued by Henry Pitts Foster later in two volumes in 1799 and 1802. Foster published his *Essey on the Principles of Sanskrit Grammer*[³⁸] in 1810.

ANNEXURE G

DEVANAGARI TYPES PRINTED IN THE ALPHABETUM
BRAHMMANICUM (1771).

(Chapter VII : Tables 51 to 54)

Table 51. Devanagari Alphabets

A					B				
अ आ इ ई उ ऊ रि री					अ आ इ ई उ ऊ				
a ā i ī u ū ri rī					A ā i ī u ū				
लि ली ऐ ए ओ औ अं अः					रे ऐ ओ औ अं अः				
lī lī e ei o au an ā.					e ei o au an ā.				
<i>Consonantes.</i>					<i>Consonantes.</i>				
क ख ग घ ङ					क ख ग घ ङ				
Ka kha ga gha nga					Ka kha ga gha nga				
च छ ज झ ञ					च छ ज झ ञ				
cia ciha gia giha nghion					cia ciha gia giha nghion				
ट ठ ड ढ ण					ट ठ ड ढ ण				
ta tha da dha na					ta tha da dha na				
त थ द ध न					त थ द ध न				
ta tha da dha na					ta tha da dha na				
प फ ब भ म					प फ ब भ म				
pa p-ha ba bha ma					pa p-ha ba bha ma				
य र ल व श					य र ल व श				
giā ra la va fcia					gia ra la va fcia				
ष स ह षः					ष स ह छः				
kha fa ha ccia.					kha fa ha ciha.				

(Alphabetum Brammhanicum (a) Pages 8, 16-17. (b) Pages 113-114.

Table 51. Devanagari Alphabets—contd.

<i>Litterae Alphabeti ordine Brammhanico dispositae:</i>									
<i>Vocales breves.</i>					<i>Quae habent vim Diphthongi.</i>				
अ इ उ रृ लृ					ऐ ए ओ औ				
a i u ri lri.					e ei o ou.				
<i>Vocales longae.</i>					<i>Puncta.</i>				
आ ई ऊ रृ लृ					अं अः				
a i u ri lri.					an ā.				
<i>Alphabetum Commune.</i>					<i>Alphabetum Litterale.</i>				
१ क	२ ख	३ ग	४ घ	५ ङ	३३ ह	२६ य	२९ व	२७ र	२८ ल
Ka	kha	ga	gha	nga	Ha	ja	va	ra	la
६ च	७ छ	८ ज	९ झ	१० ञ	१० त्र	१५ ए	२० न	५ उ	३५ म
cia	ciha	gia	giha	nghion	nghia	na	na	nga	ma
११ ट	१२ ठ	१३ ड	१४ ढ	१५ ण	३४ स	१४ ठ	१९ ध	४ घ	२४ न
ta	tha	da	dha	na	ccia	dha	dha	gha	bha
१६ त	१७ थ	१८ द	१९ ध	२० न	८ ज	१३ उ	१८ द	३ ग	२३ ब
ta	tha	da	dha	na	gia	da	da	ga	ba
२१ प	२२ फ	२३ ब	२४ भ	२५ म	२ ख	२३ क	७ छ	३ ठ	१७ ष
pa	p-ha	ba	bha	ma	kha	p-ha	ciha	tha	tha
२६ य	२७ र	२८ ल	२९ व	३० श	६ च	११ ट	१६ त	१ क	२१ प
giā	ra	la	va	fcia	cia	ta	ta	ka	pa
३१ ष	३२ स	३३ ह	३४ षः	३५ छः	९ डा	३० अ	३१ ष	३२ सः	३३ षः
Kha	fa	ha	ccia.	ccia.	giha	xa	kha	fcia	fcia

(Alphabetum Brammhanicum, p. 107-109.)

Table 52. Barakhadi (pp. 49-68).

क	का	कि	कु	कू	कृ	कृ	कू	कृ	के	को	कं	कः
Ka	ka	ki	ku	ku	keri	keri	keli	keli	ke	ko	kan	ka.
ख	खा	खी	खु	खू	खृ	खृ	खू	खृ	खे	खो	खं	खः
Kha	kha	khi	xhu	xhu	xheri	xheri	xheli	xheli	xhe	xho	xhan	khá.
ग	गा	गी	गु	गू	गृ	गृ	गू	गृ	गे	गो	गं	गः
Ga	ga	ghi	gu	gu	gheri	gheri	gheli	gheli	ghe	go	ghan	gá.
घ	घा	घी	घु	घू	घृ	घृ	घू	घृ	घे	घो	घं	घः
Gha	gha	ghi	ghu	ghu	gheri	gheri	gheli	gheli	ghe	gho	ghan	ghá.
ङ	ङा	ङी	ङु	ङू	ङृ	ङृ	ङू	ङृ	ङे	ङो	ङं	ङः
Nga	nga	nghi	ngu	ngu	ngheri	ngheri	ngmeli	ngmeli	nghe	ngo	ngan	ngá.
च	चा	ची	चु	चू	चृ	चृ	चू	चृ	चे	चो	चं	चः
Cia	cia	ci	ciu	ciu	ceri	ceri	celi	celi	ce	cio	cian	ciá.
छ	छा	छी	छु	छू	छृ	छृ	छू	छृ	छे	छो	छं	छः
Ciha	ciha	cih	cihu	cihu	cehri	cehri	cehli	cehli	ceh-	ciho	cihan	cihá.

Table 52. Barakhadi—contd.

ज	जा	जी	जु	जू	जृ	जृ	जू	जृ	जे	जो	जं	जः
Gia	gia	gi	giu	giu	gieri	gieri	gieli	gieli	gie	gio	gian	giá.
झ	झा	झी	झु	झू	झृ	झृ	झू	झृ	झे	झो	झं	झः
Giha	giha	gih	giuh	giuh	giehri	giehri	giehli	giehli	gich	gich	giahn	giáh.
ञ	जा	जी	जु	जू	जृ	जृ	जू	जृ	जे	जो	जं	जः
Nghion	nghia	nghi	ngniu	ngniu	nghierri	nghierri	ngmeli	ngmeli	nghe	nghei	nghia	nghiá.
ट	टा	टी	टु	टू	टृ	टृ	टू	टृ	टे	टो	टं	टः
Ta	ta	ti	tu	tu	teri	teri	тели	тели	te	to	tan	tá.
ठ	ठा	ठी	ठु	ठू	ठृ	ठृ	ठू	ठृ	ठे	ठो	ठं	ठः
Tha	tha	thi	thu	thu	theri	theri	theli	theli	the	tho	than	thá.
ड	डा	डी	डु	डू	डृ	डृ	डू	डृ	डे	डो	डं	डः
Da	da	di	du	du	deri	deri	deli	deli	de	dan	dan	dá.
ढ	ढा	ढी	ढु	ढू	ढृ	ढृ	ढू	ढृ	ढे	ढो	ढं	ढः
Dha	dha	dhi	dhu	dhu	dheri	dheri	dhehli	dhehli	dhe	dho	dhan	dhá.
ए	एा	एी	एु	एू	एृ	एृ	एू	एृ	ऐ	एो	एं	एः
Na	na	ni	nu	nu	neri	neri	neli	neli	ne	no	nan	ná.
त	ता	ती	तु	तू	तृ	तृ	तू	तृ	ते	तो	तं	तः
Ta	ta	ti	tu	tu	teri	teri	тели	тели	te	to	tan	tá.

Table 52. Barakhadi—contd.

थ	था	थि	थी	थु	थू	थु	थु	थु	थु	थे	थे	थो	थो	थ	थः	॥
Tha	tha	thi	thi	thu	thu	thi	thi	thi	thi	the	the	tho	tho	than	than	thā.
द	दा	दि	दी	दु	दु	दु	दु	दु	दु	दे	दे	दो	दो	द	दः	॥
Da	da	di	di	du	du	du	du	du	du	de	de	do	do	dan	dan	dā.
ध	धा	धि	धी	धु	धु	धु	धु	धु	धु	धे	धे	धो	धो	ध	धः	॥
Dha	dha	dhi	dhi	dhu	dhu	dhi	dhi	dhi	dhi	dhe	dhe	dho	dho	dha	dha	dhā.
न	ना	नि	नी	नु	नु	नु	नु	नु	नु	ने	ने	नो	नो	न	नः	॥
Na	na	ni	ni	nu	nu	nu	nu	nu	nu	ne	ne	no	no	nan	nan	nā.
प	पा	पि	पी	पु	पु	पु	पु	पु	पु	पे	पे	पो	पो	प	पः	॥
Pa	pa	pi	pi	pu	pu	pu	pu	pu	pu	pe	pe	po	po	pan	pan	pā.
फ	फा	फि	फी	फु	फु	फु	फु	फु	फु	फे	फे	फो	फो	फ	फः	॥
Pha	p-ha	p-hi	p-hi	p-hu	p-hu	p-hi	p-hi	p-hi	p-hi	p-he	p-he	p-ho	p-ho	p-han	p-han	p-hā.
ब	बा	बि	बी	बु	बु	बु	बु	बु	बु	बे	बे	बो	बो	ब	बः	॥
Ba	ba	bi	bi	bu	bu	bu	bu	bu	bu	be	be	bo	bo	ban	ban	bā.
ज	जा	जि	जी	जु	जु	जु	जु	जु	जु	जे	जे	जो	जो	ज	जः	॥
Bha	bha	bhi	bhi	bhu	bhu	bhi	bhi	bhi	bhi	bhe	bhe	bho	bho	ban	ban	bhā.
म	मा	मि	मी	मु	मु	मु	मु	मु	मु	मे	मे	मो	मो	म	मः	॥
Ma	ma	mi	mi	mu	mu	mi	mi	mi	mi	me	me	mo	mo	man	man	mā.

Table 52. Barakhadi—contd.

य	या	यि	यी	यु	यु	यु	यु	यु	यु	ये	ये	यो	यो	य	यः	॥
Gia	gia	gi	gi	giu	giu	gi	gi	gi	gi	gie	gie	gio	gio	gian	gian	giā.
र	रा	रि	री	रु	रु	रु	रु	रु	रु	रे	रे	रो	रो	र	रः	॥
Ra	ra	ri	ri	ru	ru	ri	ri	ri	ri	re	re	ro	ro	ran	ran	rā.
ल	ला	लि	ली	लु	लु	लु	लु	लु	लु	ले	ले	लो	लो	ल	लः	॥
La	la	li	li	lu	lu	li	li	li	li	le	le	lo	lo	lan	lan	lā.
व	वा	वि	वी	वु	वु	वु	वु	वु	वु	वे	वे	वो	वो	व	वः	॥
Va	va	vi	vi	vu	vu	vi	vi	vi	vi	ve	ve	vo	vo	van	van	vā.
श	शा	शि	शी	शु	शु	शु	शु	शु	शु	शे	शे	शो	शो	श	शः	॥
Scia	scia	sci	sci	sciu	sciu	sci	sci	sci	sci	sce	sce	scio	scio	scian	scian	sciā.
ष	षा	षि	षी	षु	षु	षु	षु	षु	षु	षे	षे	षो	षो	ष	षः	॥
Kha	kha	khi	khi	khu	khu	khi	khi	khi	khi	khe	khe	kho	kho	khan	khan	khā.
स	सा	सि	सी	सु	सु	सु	सु	सु	सु	से	से	सो	सो	स	सः	॥
Sa	sa	si	si	su	su	si	si	si	si	se	se	so	so	san	san	sā.
ह	हा	हि	ही	हु	हु	हु	हु	हु	हु	हे	हे	हो	हो	ह	हः	॥
Ha	ha	hi	hi	hu	hu	hi	hi	hi	hi	he	he	ho	ho	han	han	hā.
ह	शा	शि	शी	शु	शु	शु	शु	शु	शु	शे	शे	शो	शो	श	शः	॥
Ciha	ciha	cihi	cihi	cihu	cihu	cihi	cihi	cihi	cihi	ceh	ceh	ciho	ciho	cihan	cihan	cihā.

Table 53. Conjuncts of य and त as second members.

*Tabula Consonantium
Caudicantium.*

<i>Integræ.</i>	<i>Caudicantes.</i>	<i>Integræ.</i>	<i>Caudicantes.</i>
ग	र	ज	र
घ	ड	झ	ड
च	ड	ञ	ड
ज	ड	ट	ड
झ	ड	ड	ड
ञ	ड	ड	ड
ट	ड	ड	ड
ड	ड	ड	ड
ड	ड	ड	ड
ड	ड	ड	ड

Half consonants

Conjuncts with य as second member

Conjuncts with त as second member

Table 54. Conjuncts of न, स and र (Rajar) as first members.

*Tabula III. न ad pedem
coniunctæ.*

क	ख	ग	घ	ङ
Kna	mbha	ghna	ghnha	ngna
ख	ङ	ङ	ङ	ङ
cna	cnha	gina	ginha	nghion
ङ	ङ	ङ	ङ	ङ
tna	tnha	dna	dnha	nna
ङ	ङ	ङ	ङ	ङ
tna	tnha	dna	dnha	nna
प	प	प	प	प
pna	p-hna	bna	bhna	mna
य	य	य	य	य
gnna	rna	lra	wna	fnna
ख	ङ	ङ	ङ	ङ
khna	hna	cnna		

*Tabula I. य coniunctæ
a dextris.*

क	ख	ग	घ	ङ
Kja	xbja	ghja	gbjha	ngbjha
ख	ङ	ङ	ङ	ङ
cja	cjha	gja	gjha	ngbjha
ङ	ङ	ङ	ङ	ङ
tja	tjha	dja	djha	nja
ङ	ङ	ङ	ङ	ङ
tja	tjha	dja	djha	nja
प	प	प	प	प
pja	p-hja	bja	bjha	mja
य	य	य	य	य
gja	rja	lja	vja	fcja
ख	ख	ख	ख	ख
xjha	sja	hja	ccja	

*Tabula II. त coniunctæ
a sinistris.*

क	ख	ग	घ	ङ
Txa	txha	tga	tgha	tgna
ख	ङ	ङ	ङ	ङ
tcia	tciha	tgia	tgihha	tgion
ङ	ङ	ङ	ङ	ङ
tta	ttha	tda	tdha	tdna
ङ	ङ	ङ	ङ	ङ
tta	ttha	tda	tdha	tdna
प	प	प	प	प
tpa	tp-hha	tba	tbha	tma
य	य	य	य	य
tgia	tra	tla	tva	tfcia
ख	ख	ख	ख	ख
txha	tfa	tha	tcia	

*Tabula IV. स coniunctæ
a sinistris.*

क	ख	ग	घ	ङ
Sxa	fxha	fga	fgha	fgna
ख	ङ	ङ	ङ	ङ
fcia	fcihha	fgia	fgihha	fgion
ङ	ङ	ङ	ङ	ङ
fta	ftiha	fta	ftdha	ftna
ङ	ङ	ङ	ङ	ङ
fta	ftiha	fta	ftdha	ftna
प	प	प	प	प
fta	ft-ha	sba	sbha	ftna
य	य	य	य	य
fgia	fra	fla	flva	ffcia
ख	ख	ख	ख	ख
fxha	fla	sba	fcia	

*Tabula V. र coniunctæ in
vertice Consonantium.*

क	ख	ग	घ	ङ
Rxa	rxha	rga	rggha	rnggha
ख	ङ	ङ	ङ	ङ
rcia	rcihha	rgia	rgihha	rgion
ङ	ङ	ङ	ङ	ङ
rta	rtha	rda	rdha	rna
ङ	ङ	ङ	ङ	ङ
rta	rtha	rda	rdha	rna
प	प	प	प	प
rpa	rp-ha	rba	rbha	rma
य	य	य	य	य
rgja	rra	rla	rva	rfcia
ख	ख	ख	ख	ख
rxha	rfa	rha	rcia	

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CHAPTER IX

TYPOGRAPHIC EVOLUTION OF INDIAN SCRIPTS

SIR CHARLES WILKINS: THE FATHER OF DEVANAGARI TYPOGRAPHY

182. Charles Wilkins (born in 1749-50) arrived in India in 1770 and joined the service of the East India Company as a 'writer'. His *Sanskrit Grammer* was published in 1779. Wilkins translated Bhagavadgītā, Hitopadeśa and Śakuntala. Sir William Jones' biographer, Lord Teignmonth, writing about the Asiatic Society of Bengal, says "Charles Wilkins, Esqr. the first Englishman who acquired a critical knowledge of the language of the Bramins, and who, by the application of rare talents and industry, by his own personal exertions, invented and cast types of the Debnagree, Persic and Bengalese characters, in such a perfection, that no succeeding attempts have exhibited any improvement upon his labours."¹

183. Wilkins was requested by Nathaniel Brassey Halhed² to cut Bengali types for his *Grammar of Bengali Language*^[39] which he had written for the use of civilians of the East India Company. Wilkins had some experience of punch cutting. He completed the Bengali fount himself cutting the punches by a chisal. The Grammar was actually printed (1778) in the press of Mr. Andrews at Hooghly. Halhed has recorded : "The advice and even the solicitations of the Governor General prevailed upon Mr. Wilkins to undertake a set of Bengali types. He did and his success has exceeded every satisfaction in a country so remote from all the connection of European artists, he has been obliged to charge himself with all the various occupations of the Metallurgist, the engraver, the Founder and the Printer."³

184. A complete fount of Devanagari types was cut by Charles Wilkins in 1795. "I cut letters in steel-made matrices and moulds and cast from them a fount of types of the Devanagari characters all with my own hands."

মর্যদা থাকিতে কেনো নাজাহো ওচিয়া !
আপন সদৃশ স্থানে ওচি বৈস গিয়া ॥

এত সুনি সোমদত্ত কোপেতে জনিন !
অগ্নির ওপরে জেন দ্বত ঢালি দিন ॥

সোমদত্ত বলে সেনী নাকবিস গবর্ব !
তোমার মহিমা জুত আমি জানি সর্ব ॥

Fig. 72. Wilkins' types used in the Grammar of the Bengal Language, Hooghly 1778

“With the assistance of such machanics as a country villager could afford. I very speedily prepared all the other implements of printing in my own dwelling house; for the 2nd May of the same year, I had taken proofs of sixteen pages, differing little from those now exhibited in the first two sheets till 2 O'clock on that day every thing had succeeded to my expectations; when alas! The premises were discovered to be in flames, which spreading too rapidly to be extinguished, the whole building was presently burnt to the ground. Greatest part of the punches and matrices was saved but types were ruined.”

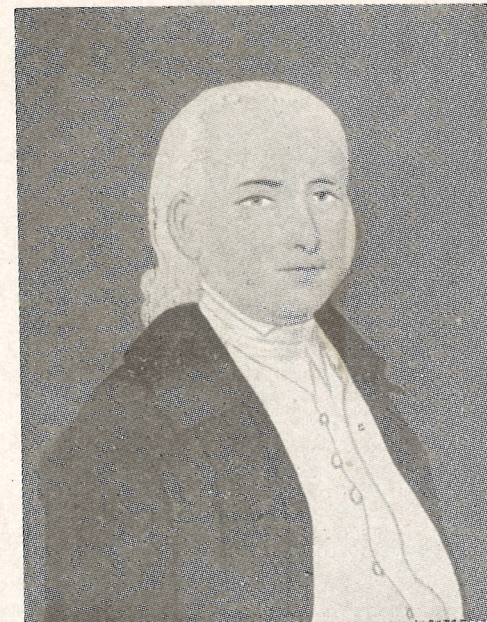
185. The press building was thus burnt to the ground on 2nd May 1795 with all the types. With the salvaged punches, Wilkins went back to England. He was appointed Librarian at the India Office in 1800 and later (1806) Visitor to the Department of Oriental Studies at the Haileybury College. ‘A Grammar of the Sanskrit Language’ [40] was printed by W. Bulmer at the East India College, Hertford in 1808. with Wilkins' new types.

DEVANAGARI PRINTING AT TANJORE

186. Wilkins' types were used in the *Balaboda-Muktavali* [41] and other books published at Tanjore. These books have been printed at the Press established on the advice of the Danish Missionary Christian Frederick Schwartz under the patronage of Sarfoji Bhosale (1799-1833).⁵



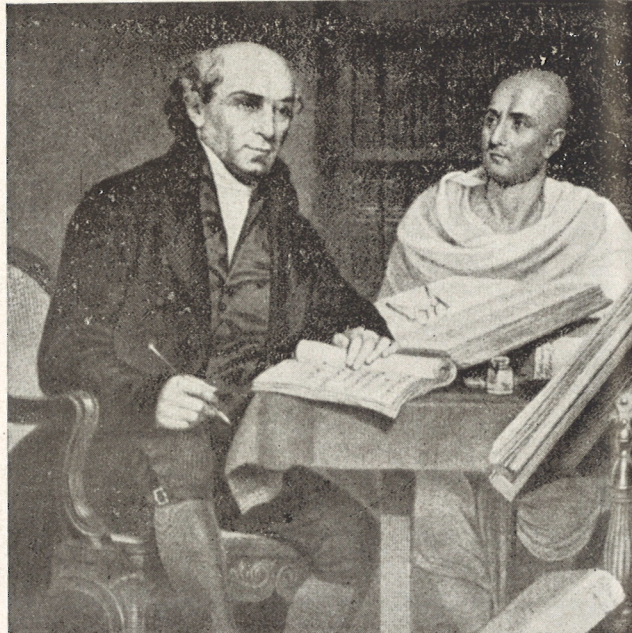
King Sarfoji



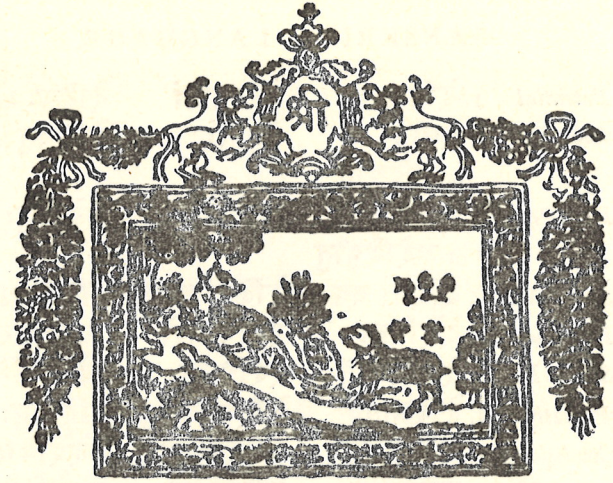
Dr. Swchartz



Sir Charles Wilkins



Dr. Carey and his
pandit Vidyalankar



का हणी ॥१॥ लां उगा भा णि ये उ का यां ची

एक्या पर्वता वरून एक निर्मल पाण्याचा ओ
हलयेत होता तेथे येक्या उष्ण कांली एक दि
वसो एक लां उगा व एक ये उका उभयतां ही
एक्या चमुहूर्ती पाणी प्यावयास आले लां उ
गा उन्नत प्रदेशी उभा राहिला होता व ये उ
का खाल पट प्रदेशी काही दूर अंतराने उभा
होता लां उग्याचे मनी कोण्या प्रकारे ही ये उ
क्या सी दाट बल्लेभां उणे करावयाचे होतें नद
नुसार ये उक्या सविचारं ला गला जे अरे ये उ
क्या निर्मल आहे ते पाणी उडुलून मला प्याव

Fig. 73. Wilkins' Types used in Balbodha Mukhavali

SANSKRITA LANGUAGE.

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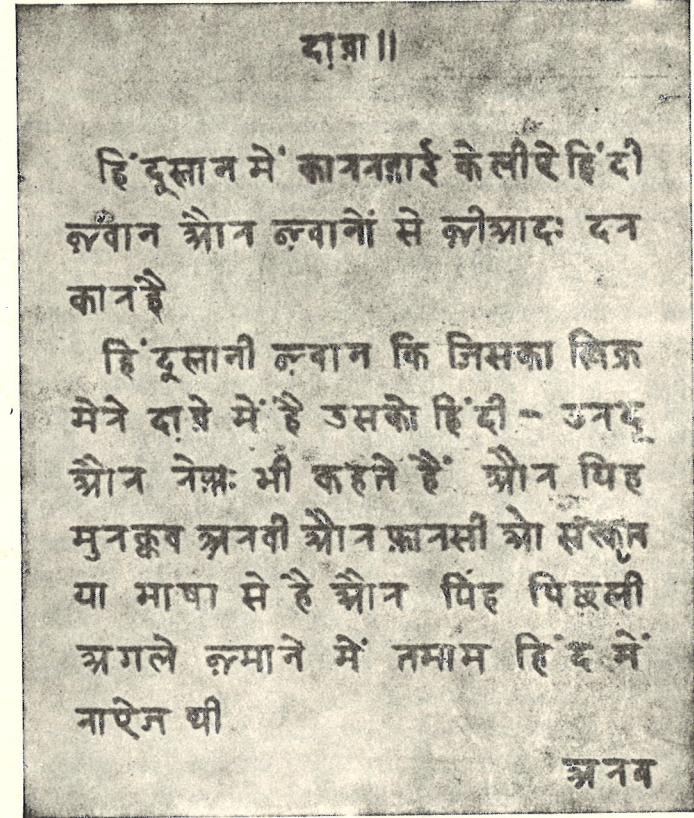
2. Potential	1. देदिषात्	देदिषातां	देदिषुः &c.
3. Imperative	1. देद्योतु	देद्योतां	देदिवतु &c.
	or देदिवीतु		
4. First Pret.	1. अदेद्योत्	अदेद्युतां	अदेदिषुः &c.
	or अदेदिवीतु		
5. Sec. Pret.	1. देदिवां चकार	देदिवां चक्रतुः	देदिवां चक्रुः &c.
6. First Fut.	1. देदेविता	देदेवितारो	देदेवितारः &c.
7. Second Fut.	1. देदेविष्यति	देदेविष्यतः	देदेविष्यन्ति &c.
8. Precative	1. देदिषात्	देदिषास्तां	देदिषासुः &c.
9. Conditional	1. अदेदेविष्यत्	अदेदेविष्यतां	अदेदेविष्यन् &c.
10. Third Pret.	1. अदेदेवीत्	अदेदेविषां	अदेदेविषुः &c.

So सिव् Serve, and others in व्.

भुज् Eat, enjoy. बोभुज् Eat, or enjoy much or often. Common Form.

1. Present	1. बोभोक्ति	बोभुक्तः	बोभुजति &c.
	बोभुजीति		
2. Potential	1. बोभुज्यात्	बोभुज्यातां	बोभुज्युः &c.
3. Imperative	1. बोभोक्तु	बोभुक्तां	बोभुजतु &c.
	or बोभुजीतु		
4. First Pret.	1. अबोभोक्	अबोभुक्तां	अबोभुजुः &c.
	अबोभुजीत्		
5. Sec. Pret.	1. बोभुजां चकार	बोभुजां चक्रतुः	बोभुजां चक्रुः &c.
6. First Fut.	1. बोभोक्ता	बोभोक्तारो	बोभोक्तारः &c.
7. Second Fut.	1. बोभोक्ष्यति	बोभोक्ष्यतः	बोभोक्ष्यन्ति &c.
8. Precative	1. बोभुज्यात्	बोभुज्यास्तां	बोभुज्यासुः &c.
9. Conditional	1. अबोभोक्ष्यत्	अबोभोक्ष्यतां	अबोभोक्ष्यन् &c.
10. Third Pret.	1. अबोक्षीत्	अबोभोक्तां	अबोभोक्षुः &c.

वृत्

Fig. 74. Devanagari types cast by Sir Charles Wilkins
from *Grammar of Sanskrit Language*.Fig. 75. Essays (thesis) by the students of the College of Fort William,
Bengal, Calcutta 1802

[4]

consonant is destitute of them, is denoted by a mark at the foot of the letter कू खू गू &c.

When consonants are not separated by intervening vowels, they are termed conjunct (संयोग). This may be signified by affixing to the prior consonants the mark abovementioned: but it is more usual to employ compound characters denoting such conjunct consonants; as in the following table.

CONJUNCT CONSONANTS.

च	च'ह	ग	ग'ह	न	न'ह	ङ	ङ'ह
कु	खू	गू	गू	कू	खू	ङू	ङू
चन्य	च'हन्य	जन्य	ज'हन्य	नच	न'च	नज	न'ज
च	खू	ग	ग	न	खू	ज	ज
च'ह	च'ह'ह	ग'ह	ग'ह'ह	न'ह	न'ह'ह	ङ'ह	ङ'ह'ह
कू	खू	गू	गू	कू	खू	ङू	ङू
त	त'ह	द	द'ह	न	न'ह	न	न'ह
त	खू	द	द	न	खू	न	न
प	प'ह	भ	भ'ह	म	म'ह	म	म'ह
प	खू	भ	भ	म	खू	म	म
च	च'ह	ज	ज'ह	य	य'ह	य	य'ह
च	खू	ज	ज	य	खू	य	य
च'ह	च'ह'ह	ज'ह	ज'ह'ह	य'ह	य'ह'ह	य'ह	य'ह'ह
कू	खू	ज	ज	य	खू	य	य
च	च'ह	ज	ज'ह	य	य'ह	य	य'ह
कू	खू	ज	ज	य	खू	य	य
त	त'ह	द	द'ह	प	प'ह	त	त'ह
त	खू	द	द	प	खू	त	त
प	प'ह	भ	भ'ह	ह	ह'ह	ह	ह'ह
प	खू	भ	भ	ह	खू	ह	ह

Fig. 76. A page from Colebrooke's Sanskrit Grammar printed in 1805.

187. D. B. Parasnes quotes Bishop Hebar on King Sarfoji in his book Tanjavur Dynasty :

"I have been passing the last four days in the society of a Hindu Prince, the Rajah of Tanjore, who quotes Fourcroy, Lauvisier, Linnæus and Buffon fluently, has formed a more accurate judgement of the poetical merits of Shakespeare's theme than that so felicitously expressed by Lord Byron, and has actually emitted English poetry very superior indeed to Russian's epitaph on Shenstone, at the same time he that was much respected by the English officers in his neighbourhood as a real good judge of a horse, and a cool, bold and deadly shot at a tiger. The truth is, that he is an extraordinary man, who having in early youth received such an education as old Swartz the celebrated Missionary could give him, has ever since continued in the midst of many disadvantages, to preserve his taste for, and extend his knowledge of English literature, while he has never neglected the active exercise and frank soldierly bearing which became the descendent of the old Mahratta conquerors, and by which only, in the present state of things, he has it in his power to gratify the prejudices of his people, and prolong his popularity among them. Had he lived in the days of Hyder, he would have been a formidable ally or enemy, for he is, by the testimony of all in his neighbourhood, fergal, bold, popular and insinuating. At present, with less power than an English nobleman, he holds his head high, and appears contented, and the print of Bonaparte, which hangs in his library, is so neutralized by that of Lord Hastings, in full costume, that it can do no harm to anybody.

"To finish the portrait of Maha Rajah Surfojee, I should tell you that he is a strong built and very handsome, middle aged man, with eyes and nose like a fine hawk and very bushy gray mustaches, generally splendidly dressed, but with no effeminacy of ornament and looking and talking more like a favourable specimen of a French General officer, than any other object of comparison which occurs to me."

Rev. Christian Frederick Schwartz was a kind-hearted missionary was charged with the duty of looking after the young prince Sarfoji by his father Toloji. Swchartz died before Sarfoji decended to the thron.

"His (Swchartz's) remains were committed to the earth on the 14th of February, about five in the afternoon, in the chapel out of the fort, erected by him near his habitation, in the garden given to him by the late Tuljah Maha Rajah."

"His funeral was a most awful and very affecting sight. It was delayed a little beyond the appointed time, as Serfojee Rajah wished

once more to look at him. The affliction which he suffered at the loss of the best of his friends was very affecting. He shed a flood of tears over his body, and covered it with a gold cloth."

Sarfoji mourned the death of his friend, philosopher and guide. His devotion to Rev. Swchartz and the esteem in which he held him can well be seen in the poem that he composed in his honour.

"Firm wast thou, humble and wise,
Homest, pure, free from disguise
Father of orphans, the widow's support,
Comfort in sorrow of every sort,
To the benighted dispenser of light,
Doing, and pointing to, that which is right,
Blessing to princess, to people, to me ;
May I, my father, be worthy of thee !
Wisheth and prayeth thy Sarabojee."

188. *Yudhha-kanda*[⁴²] printed (1809) at the press at Tanjore is preserved at the Saraswati Mahal Library. Copies of *Karika*[⁴³] (ten leaves) and *Sri Annabhathi*[⁴⁴] (22 leaves) are kept on display at Tanjore. *Raghu-Vainśa*[⁴⁰] was printed in 1807 on *Sila-yantra*⁷ or stone-machine which may suggest printing by lithography. My inspection of the printed book however confirms letterpress printing. Another book *Māgha-mula* or *Sisupala vadha*[⁴⁶] by poet Magha was printed in 1812 by Kuppabhatta, the printer by letter-press (*varna-vantra*).⁸

COLEBROOK'S DEVANAGARI TYPES

189. Devanagari types have been used in the *Essays (thesis)* by students of the College of Fort William Bengal[⁴⁷] printed at Calcutta in 1802. *A Grammar of the Sanskrit Language* [⁴⁸] was printed at the Hon. Company's press at Fort William in 1805. Its author, H. T. Colebrooke, says in the preface :

"Having accepted an honourable nomination to the post of Professor of the Sanskrit language in the College of Fort William, early after the foundation of that useful institution, I felt it incumbent on me, to furnish, through the press, the means of studying a language, which it was my duty to make known, but on which I had no intention of delivering oral instruction."

"I have the less scruple, in pausing upon this work, to devote my attention to other duties, because the difficult part of it may be supplied by the grammars, which Mr. Forester and Mr. Carey will severally publish."

190. The Author has in his collection a copy of the first volume of this work which covers 405 pages in folio size. Devanagari types in 24 pt. are used in this publication. They were considered smaller in size when compared with those in use earlier and were therefore considered more suitable by Colebrooke.

"An improvement, which has been recently effected in the types of the Nagari character, by reducing their size, without diminishing their distinctness, has removed the objection to ample illustrations by examples and, if this work should be reprinted, examples of every rule will accordingly be inserted ; and, at all events, they will be retained in the second volume of this grammar."

The face of this type (see fig. 76) is not however attractive and appears inferior to the types cut earlier by Wilkins. I am not sure whether Panchanan who was "in the employ of Colebrooke" was, the punch cutter. Perhaps they might have been cut under Colebrooke's supervision after Panchanan had left him some time about 1801. The types of Colebrooke's *Grammar* show marked similarity with those cut in Rome and used in the work *Alphabetum Brahmanicum* and *Systema Brahmanicum* referred to earlier. The author of *Grammar* was the president of the Bench at the Fort William, translated the bible in Hindi which was published in 1806 at the expense of Government and 400 copies were presented to the missioneries.

WORK OF DR. WILLIAM CAREY.

191. Carey was born at Hackleton in Northamptonshire in 1761. His father was a village school master, and Parish clerk. Carey was apprenticed at the age of 14 to shoemaking. He was influenced by the preachings of Rev. Thomas Scott and by perusal of a work of the Rev. Robert Hall. He made his appearance at a nearby village pupil at the age of 19 in 1780. He was very poor.

"I, not possessed of a penny that I recollect, went to Olney, I fasted all day because I could not purchase a dinner towards evening. Mr. Chater in Company with some friends Earl's Baston saw me and asked me to go with them, where I remember I got a glass of wine". Since his congregation could only raise him £16 a year it was necessary for Carey to keep on with the shoemaking as well. For some time he kept a school. Even in such a difficult financial condition Carey dreamt of spread of spreading the message of Christ. In the workshop (Shoemaking) as Mr. Wilberforce afterwards said in the House of Commons, the poor Cobbler formed the resolution to

give to the millions of Hindoos the Bible in their own language. Later he became the pastor at Leicester. His family were almost starving for many weeks they had nothing but bread and only a scanty supply of even that ”.

192. Carey published a pamphlet under the title *An enquiry into the obligations of Christians to send the Gospel to the Henthen* “. the Baptist Missicnery Society was formed of young men “to convey the message of salvation to some portion of the heathen world” and to send out missioneries to Asia and America. Licence was not however, granted by the East India Company. Thereafter Carey and his family and Mr. Thomas embarked in the Kron Princessa Maria, a Danish India bound ship on the 13th of June 1793. In a letter written from Bay of Bengal, dated 17th October 1793 Carry writes:

“I arose and put all to rights in our Cabin, was just got into bed again when Mr. Thomas came to the Door and told me that we had carried away our Fore and Main Top masts; I begged my wife and children to keep in bed for fear of having their bones broken and went upon Deck—where the scene was shocking indeed—the night (Tho’ very providentially the moon shone) the sea like Mountains beating the ship in all directions, the masts, yards, Sails and Rigging hanging over the sides and Beating against the ship, and the men upon them, in every part to unrig them and let them loose, all on board have uniformly declared that they never saw anything like it, and one time we concluded that she was going to the bottom—Our ship is about 130 feet long in the Keel, her Burden about 600 tons—she was mounted on the top of a sea which could not be less than 50 or 60 yards in height from which she decended head formast almost perpendicularly, or quite as near it as the roof of an House—I saw her going—and concluded with others that she could not recover it, had but a moment to Reflect, felt resigned to the Will of God—and to present being tossed overboard by the motion caught hold of what was nearest to me—the plunge was dreadful; her Bowspirit was under water, and the Jibboom which is fastened to the Bow Spririt carried away—but in a moment she recovered the Plunge, and mounted upon another Sea, without shipping an Hogshead of water—at last we clared the wreck, and set our main sail which kept the ship a little steady—in four days after this we had a violent gale; but except the uncomfortable rolling of the ship we sustained no damage. It took us up eleven days to repair our loss and only two days after that, a violent squall carried away our new Main Topmast. Our Fore topmast was weak, and

could not bear a Gallent mask, so that we were forced to put up a a Jury mast for the main Topmast, and as the ship was victualled for only four months, and we had but little water left, the Captain determined to go into Mauritius, to refill, but strong Northerly winds prevented our going that way. With care we came this place the rains have supplied us with plenty of water and except a black woman and child who were very ill when they came on board and died off the Cape of Good Hope, and the Carpenter, who by the very great exertions which he was obliged to make on account of our misfortunes, caught cold, which was succeeded by a pleurisy and followed by the scurvey of which he died when we were within six day sail of Bengal we have had good health our infant has thrived more than if it had been on land, and the children are as well satisfied ”.

193. Carey was a botonist. In his first letter from India he asked Fulker “to send me all that are published of curtis’s Botanical Magazine and Sowerley’s English Botony, and to continue sending them regularly and deduct what they cost from my allowance.”

“..... The Government were hostile and Carey was in constant fear lest he should be sent back to England. His wife too gave him additional trouble and was constantly up-braiding him with their wretchedness and to crown all his family were attached by sickness.....”

“..... He removed to the Sunderbunds where he took a small house and cultivated a piece of land for the support of his family”.

194. In 1794 Carry was called to Malda to take charge of an Indigo factory at Madanbati. He reached there on 15th June and stayed for five years. During his stay he studied the Bengali language with the help of Ram Basu who became his *munshi*. Basu’s *Raja Pratapditya Charitra* [50] was later published in 1801. Carry translated the Bible in Bengali and also made good progress in Sanskrit during his stay at Madanbaty. It was necessary to obtain types for setting the Bengali and Sanskrit Bibles. His enquiry with Caslens in England revealed that each punch of Indian Script would cost a guinea and the cost of printing the new Testament at Calcutta would be Rs. 43,750 for 10,000 copies.

195. Carey later learned (December 1797) that a commercial letter-foundry, for vernacular types, was then established in Calcutta. Uday, the indigo planter of Madanabati purchased a press newly imported from England, for £46 and made a gift of it to Carey. It was set up at Madanabati in September 1798. Carey later took the press to Serampore with him.¹⁰ He joined Serampore Mission (January 10, 1800) and was assisted by Marshman and Ward. Carey’s *Bengali translation of the*

New Testament [49] was printed in the Serampore Press in 1801. The work was set in type by Carey's collouge Ward and son Felix. Another book *Dialogues intended to facilitate the acquiring of Bengali Language* [51] was also printed at Serampore the same year. Carey was appointed Professor of Sanskrit and Bengali at the Fort William College in 1801. Later (1804) he undertook to teach Marathi.

196. In a letter written from Serampore on 25th April 1800. Carey writes:

"We have gone on Translating and revising the Scriptures—preaching the word, and learning the language. Brother Ward assisted by Brother Burnsdon has been busily employed in Printing Hymns and copies of the Commandments. They are now printing a Book for the use of Schools, compiled by Brother Marshman; intended more immediately for our own school, but which we hope will be acceptable in others. Upon examining the Begalle types it is found that few Pholas are wanting. These we hope to have complete in a week or ten days from this time, and then to begin printing the Holy Shastro of our God, which in due time shall bring Human ones into contempt. We find now that we must not only print books but bind them also. We cannot deliver the Bible out in an unbound state, nor indeed anything else that we may ever publish".

In a letter, dated December 9, 1800 Carrey describes his habitation at Serampore:

"Our habitation is now at Serampore, a Danish settlement about 14 miles from Calcutta—at which place we have purchased a House for the Mission, and enjoy the protection of that Government. The situation which I was in before, viz. Madnabatty was near 400 miles north of this place. I trust our going there as it appeared absolutely necessary at time we went has not been altogether in vain.

We have a press and types for the Bengalee language and are printing the Bible. We began first with the New Testament and have finished the four Gospels and begun to compose the Acts of the Apostles, several small tracts, poems, hymns etc. have also been printed in that language and dispersed".

197. On the 7th of February 1801, Carey received from the press the last sheet of the *Bengalee New Testament*, the fruition of the "Sublime thought which he had conceived fifteen years before". The work had been pressed on with such diligence that in spite of numerus difficulties, it was printed within nine months. In his letter, dated November 11, 1801 Carrey refers to *Gospel of Mathew*:

"We have sent two copies of the *Gospel by Mathew* in Bengalee at the end of which are some other little tracts, hymns etc. in that language, which we have dispersed, we beg your acceptance of one copy and also that you will present the other in our name to The New York Mission Society as a token of our sincere union with them in the great object of their undertaking".

"I was without any idea of such a thing ever taking place when I was chosen professor of the Bengalee and Sanskrit languages in the College of Fort William; a circumstance of which I had no expectation till I was applied to by the Provost to know if I would accept it, and which with the advice of my bretheren I did". (Letter, dated ... November 1801.)

PANCHANAN KARMAKAR

198. A type-foundry was established in 1798 for casting types for the local language. The punches were cut by Panchanan a native craftsman from Tribeni in Hooghly district. Panchanan had learnt the art from Wilkins. Carey requested Panchanan's employer Colebrooke, to allow him to go to Serampore to meet him. So he was allowed. Carey however played a trick and prevailed on the Danish Government to detain Panchanan at Serampore, not against the wish of Panchanan, it appears.

199. Earlier a Persian fount was imported from England at a cost of £ 500. Enquiries were therefore made by the local missionaries with the famous type-founders, Fry and Figgins regarding 'Telinga' and 'Nagari' types. The above type founders had cut types in oriental scripts at the instance of the East India Company. Mr. Figgins consulted Sir Charles Wilkins who was then in London. Wilkins suggested an improved fount of 300 sorts for Devanagari. The idea of importing the fount was however given up due to very high cost, which was quoted at £700. Instead a complete fount of 700 matrices was prepared at Serampore at a cost of £100 only⁶¹. This fount was cut by Panchanan Karmakar from which Carey's *Grammer* was printed later in 1805.

200. Marshman records: "At the beginning of 1803, the missionaries had made considerable progress in preparation of a fount of Devanagree types. The Deva-Nagree is the parent of all the various Indian alphabets, and according to mythological tradition, the special gift of the gods. This was the first fount of this type which had been attempted in India. Soon after the establishment of the press at Serampore the the native blacksmith Panchanan, who had been instructed in the art of

A GRAMMAR, &c.

BOOKS in the Mahratta language are generally written in the Devanagari character, but the character commonly used in business is the Moorh. The system of that alphabet and the Devanagari is the same. Types in the Moorh character not having yet been cast in Bengal, the Devanagari will be used in this work.

SECTION I.

Of the Letters, (अक्षर).

CONSONANTS.

1. Class	क	ख	ग	घ	ङ
2. Class	च	छ	ज	झ	ञ
3. Class	ट	ठ	ड	ढ	ण
4. Class	त	थ	द	ध	न
5. Class	प	फ	ब	भ	म
6. Class	य	र	ल	व	—
7. Class	श	ष	स	ह	ळ

क्ष and ज्ञ are generally added. ञ being wanting in the common alphabet, क्ष, though a double letter, has made the last character, to complete the number of letters.

MAHRATTA GRAMMAR.

SECOND AORIST, PRESENT.

1. मीं कइ' लागते, *I begin to do.*
2. तू कइ' लागतेस, *thou beginnest to do.*
3. ते कइ' लागते, *he beginneth to do.*

1. मीं कइ' लागते, *I begin to do.*
2. तू कइ' लागतेस, *thou beginnest to do.*
3. ते कइ' लागते, *she beginneth to do.*

1. आमी कइ' लागते, *we begin to do.*
2. तुम्ही कइ' लागतेस, *ye begin to do.*
3. ते कइ' लागते, *they begin to do.*

INTENSIVE MODE.

FIRST AORIST, PRESENT.

1. मीं कइत टाकी, *I do thoroughly.*
2. तू कइत टाकीस, *thou dost thoroughly.*
3. ते कइत टाकी, *he doth thoroughly.*

Fig. 77. Types cut under the supervision of Willaim Carey, Calcutta, 1805 punch cutting by Sir Charles Wilkins, came to the Missionaries in search of employment. Mr. Carey was then contemplating a Sanskrit Grammar for which it was necessary to obtain Nagree-types, and Panchanan was immediately engaged for the work."¹²

201. The Bengali fount cut by Panchanan earlier was based on the hand-writing of Kalikumar Roy, a Bengali teacher in the Fort William College. The Bengali Vishwa-kosh refers to the work of Panchanan.¹³ He charged one Rupee and four annas for each letter cut and cast by him. The types cast by Panchanan were used for Marathi books. In a letter dated September 7, 1803, its writer states :

"A Mahratta pandit, whom we have retained had made a beginning of some small portions of the scripture in that language and the Devnagari letter will answer for that tongue and the Hindustani as well as Sanskrit."¹⁴

Priolkar quotes from the book "*Memoir Relative to the Translations*"

"Soon after our settling at Serampur the providence of God brought to us the very artist who had worked with Wilkins in that work, and in a great measure imbibed his ideas. By his assistance we erected a letter-foundry; and although he is now dead he has so fully communicated his art to a number of others, that they carry forward the work of type-casting and even of cutting the matrices, with a degree of accuracy which would not disgrace European artists."¹⁵

202. "At the beginning of 1804", writes Mr. Marshman, "the Missionaries laid before the Committee the plans which they had been gradually maturing for the translation and publication of the Scriptures. They stated that here were at least seven languages current in India,—the Bengallee, the Hindoostanee, the Ooriya, the Teloo goo, the Kurnata, the Mahratta, and the Tamil and they considered it practicable to make a translation of at least the New Testament into some, if not all, of these languages."

The principal portion of the translating was performed by Carey, who, in 1805, published his grammar of the Mharatta language.

In 1806, land for a mission chapel was purchased in the Lall bazar in Calcutta, and a temporary bungalow, or thatched house, was erected on it. A chapel was afterwards built on the spot.

203. It was Carey's custom to distribute large number of tracts every time the people met together to honour "the idol Juggennath, near Serampore." The Brahmins used "to tear them to pieces, and thro" them about the road," but many were carried away by the worshippers, and were the means of doing good. In a letter dated June 25, 1807, Carey writes :

"Our American friends have given us a fresh instance of their liberality, and of the interest which they feel in the diffusion of Gospel light among the Heathen, by sending out an additional supply of 2400 dollars to forward the oriental translations.

To-day we have received an account of the arrival of 5 boxes from England." (Letter, dated 25th June 1807).

"The Translation and printing of the word of God goes forward as fast as it can reasonably be expected to do. The entire Bible is printed in the Bengallee language, and a second edition of the Pentateuch is in the Press. In Sanskrit the new Testament is printed, and the old Testament nearly to the end of Exodus. In the Orissa Language, the New Testament, one Vol. of the Old Testament viz., Job, Canticles is printed, and to about the XI. ch. of Isian of the next column. In Hindoosthanee, the N. Test, is printed to the L Epis, of Corinthians, and the whole Bible translated, except the Pentateuch, and from I kings to Esther. In the Mahratta Language the New Testament is printed to Acts IV, and the translation of the whole Bible considerably advanced. The whole N. Test, is nearly translated into the Chinese languages and I except that the gospel by Matthew will be printed by the end of the year. The whole of the Chinese scriptures must be printed by wood plates and not by moveable types like other languages ; of course the

labour of engraving these plate is very great. We have twelve workmen constantly employed in this Department alone. The whole N. Test and part of the old are translated into the language of the Sacks, and the printing in that language is begun, The whole N. Test and part of the old are translated into the Telinga language, and into the Kurnata, but the printing is not yet begun. It is necessary for you to know, in order that you may estimate the difficulty of this work, that there is a different character used for each of these languages, except one, so that we have to cast types for all of them, and except in two or three instances our types are the first ever cast for these languages, so that we have not only the languages to acquire in critical and grammatical manner, but we are also obliged to attend to every letter and even to the minute strokes in each letter. We have to fix the orthography of each language on rational and grammatical principles, and to correct all the errors which copyists make, who have no rule of spelling but their own fancy.

We began about three years ago to print the N. Test in the Gojeratti language, but relinquished it on account of some circumstances, which then truned. up. The copy lies by us, but the printing has not yet been resumed. The translation into the Burman language is begun, but the printing has not yet commenced ; it probably will be soon begun, as we have cast types in that character. (letter dated 7th December 1809).

204. The mission of Carey's life was the publication of translations of the Scriptures into Indian and Eastern languages. His *Mahratta Grammar* was followed by a *Sanskrit Grammar*, in 1806, a *Mahratta Dictionary* in 1810, a *Punjabee Grammar* in 1812, a *Telinga Grammer* in 1814, and a *Bengalee Dictionary* in 1818.

“ Out of his income of £ 1000 Marshman took for the support of himself and family only £ 34 a year, Carey out of his legitimate income of £ 600 was satisfied with £ 40 a year whilst Ward who did such important service by Supertending the Printing of the translations that were constantly being issued would take on £ 20.” Dr. Carey died on the 9th June 1834 and was burried at Serampore.

PANCHANAN'S APPRENTICE : MANOHAR

205. Panchanan's fount consisted of 700 separate punches :

“Owing to the large number of compound letters in the Deva-Nagree, the fount required seven hundred separate punches, of which about

विश्वविद्यया भविष्यदाक्षानि ।

१ प्रथमोऽध्यायः ।
१ यद्वाचस्पत्यु विमविषयस्य विष्णुपदं १ पाणिनां दृष्टः १०
विद्यावर्षेण भर्तृर्न ११ पापात् परावर्षेण विमयर्न २१
लोकाणां पापकथनं २४ साधारितकरचस्य चपाथरचित-
भोगकरचस्य च कथनम् ।
२ हिक्किय उषिषो योचम् आदस्य भृगिषा हमे ।
राजधान्यां विष्णुदाया यदा कुर्वन्ति शासनं ।
तदा विश्वविद्यो नाम्ना आभोषाख्यस्य यः सुतः ।
सोऽधोर्दं दग्धेनं प्राप्ते विष्णुदायिहशासनौ ॥
२ हे आकाश प्रदुग्ध लक्ष्य हे इक्ष्व लक्ष्य संदुग्ध ।
परैर्ज्ञो वत्सपेत्यानि पासयामि विमर्षि च ।
किन्तु मदीयमादेष्टं ते सन्ताना न मेचिरे ।
३ सौरभिः परिजानाति खामिनन्तु स्वकीयकं ।
रासभः स्वमभो हंसं जानाति भाव्याजगु ।
किन्तु मां न विजानाति इत्यायेषीयसन्ततिः ।
तथा मदीयलोकास्य न कुर्वन्ति विवेचनां ।
४ हा हा पापिष्ठसन्ताना अधर्माभारयोहिताः ।

द्वय
विश्वविद्यया भविष्यदाक्षानि

देवमन्दीयवर्गमदीयपक्षितेः

द्वितीयभाषातो संस्कृतभाषया



OF THE PROPHET ISAIAH.

IN SANSKRIT.

कलिकाताजगदे

महाभारतः १००० ५ १८४४

(1845)

Fig. 78. Manohar Karamkar's Types : 12 pt. Face
(New Testament Sanskrit version, Calcutta 1845).

one-half had been completed at the beginning of the present year (1803). To accelerate the progress of the work, Panchanan was advised to take an assistant, a youth of the same caste and craft, of the name Manohar, an expert and elegant workman, who was subsequently employed for forty years at the Serampore Press, and to whose exertions and instructions Bengal is indebted for the various beautiful founts of the Bengalee, Nagree, Persian, Arabic and other characters which have been gradually introduced into the different printing establishments.”¹⁶

206. Manohar was Panchanan's nephew and son-in-law. He worked as an apprentice under Panchanan and mastered the art of panch-cutting. The ‘Memoir’ states :

“Punchanana's apprentice, Monohar continued to make elegant founts of type in all Eastern languages for the mission and for sale to others for more than forty years, becoming a benefactor not only to literature, but to Christian civilization to an extent of which he was unconscious, for he remained a Hindoo of the blacksmith caste. In 1839, when he first went to India as a young missionary, the Rev. James Kennedy saw him, as the present writer has often since seen his successor, cutting the matrices or casting, the type for the Bibles, while he squatted below his

favourite idol under the auspices of which alone he would work. Serampore continued down till 1860 to be the principal Oriental type foundry of the East.”¹⁷

“Of the Devanagari character we have also cast an entire new fount which is esteemed the most beautiful of the kind in India. It consists of nearly, 1,000 different combinations of characters.”¹⁸

THE SERAMPORE PREES

207. The Serampore Mission Press issued two hundred and twelve thousand volumes in thirty-two years beginning from 1801.¹⁹ The press at Serampore is described by Ward in his letter written in 1811. He says :

“As you enter you see your cousin in a small room reading or writing and looking over the office, which is more than 170 feet long. There you find Indians translating the scriptures into the different tongues or correcting proof sheets. You observe, laid out in cases, types in Arabic, Persian, Nagari, Telagu, Panjabi, Bengali, Marathi, Chinese, Oriya, Burmese, Kanarese, Greek, Hebrew and English. Indus, Mussalmans and Christian Indians are busy—composing, correcting, distributing. beyond the office are the varied type casters, besides a group of men making ink and in spacious open walledround place our paper mills, for we Manufacture our own paper.”²⁰

USE OF MODI IN BOOKS PRINTED AT SERAMPORE

208. The types of the Devanagari Script were cut and were being used for Sanskrit and Hindi but Modi type was in use for Marathi. Carey had to resort to the use of *Balbodh* types in printing, the first edition of his. *Grammar* [54] as Modi types were not available to him.

“Books in the Mahratta language are generally written in the Devunaguri character, but the character commonly used in business is the Moorh. The system of that alphabet and the Devunaguri is the same. Types in the Moorh character not having yet been cast in Bengal, the Devunaguri will be used in this work.”²¹

209. Modi script was used in printing of the books like the second and third editions of a *Grammar of Mohratta Language*.^[55] *A Dictionary of Mahratta Language*^[57] and the *New Testament*^[56]. Priolkar quotes the following passage from the “*Memoir*” explaining the reasons for use of Modi :

“Although in the Mahratta country the Devanagari character is well-known to men of education, yet a character is much smaller, and

नघूनी फोसफानी

पंशापली ।—

दीळ पुरुष घाघानी फोसफे पाठीष्ट माने छींगणी
 न घोनडी न छेपगांपपगेने ननफ पाठस प्रांता
 पुण्डाना पोरुनान छेपना घाघानी फोसफे यास् पुन
 छोन । पडीष्ट पुन माझेनी फोसफे यास् पुन
 छोन पडीष्ट शाघनी नाने छमछे ननफानी नाने
 यास् पुन गुणानी यास् पंशास् वंछापन प्रांता
 नाफ पाठसानी यास् छोछ पनगणे प्रणीगम ।
 छमछे पुन पीठोनी यास् पुन पठ पडीष्ट छेमेनी
 नाने छूसना छीपनी नाने पणछीन् सा छेम छेमेनी ।
 पडीष्ट छेमेनी नाने छेमेणी पाठसाघनी नांफ
 छेपष्ट छेरा छीछोछनी छीपनी नाने पळून छेसास्
 से

Fig. 79 Modi types used by Carey.

Raghuji Bhosalyachi Varshavali, Serampore 1815.

varies considerably in form, from the Nagari, though the number and the power of the letters nearly correspond. We have cast a fount in this character in which we have begun to print the Mahratta New Testameht, as well as a Mahratta dictionary. This character is moderate in size, distinct and beautiful. It will comprise the New Testament, in perhaps a less number of pages than the Orissa. The expense of casting etc. has been much the same. We stand in need of three more founts ; one in the Burman, another in the Telinga and Kernata, and the third in Seek's character. These with the Chinese characters, will enable to us go through the work.”²²

210. A list of translations of the New Testament in various languages prepared by Carey is given by Smith in his book. They include Sanskrit, Hindi, Braj, Kanouji, Marwari, Bikaneri, Magadhi, Marathi, which use different styles of Devanagari. Serampor Marathi Bible, *New Testament* [56] in Modi referred to in para. in 209 was issued in 1807. *A Dictionary of Maharatta Language* [57] in Modi type was printed in 1810. All the conjunct characters are engraved “*Dā* is made by adding ‘*Kānā*’ to *Da*. ‘*Velānti*’ is joined to any character by filling. When short and long *ukārs* are to be added they are joined by filling lower parts of characters. So also ‘*Mātrā*,’ ‘*Anuswār*’ and ‘*rafār*’ are added. *Mā* is made by adding *Kānā* to *Ma*. *Li* is quite different from present day *Li*. Modi is not fluent writing but is modified to suit printing. Therefore it could be used for printing.”²³ garey’s *Sanskrit Grammar* [60] and *Sanskrit New Testament* [61] were printed in Devanagari types cast under his supervision. Smith also mentions the Konkani, Kannada and Telugu types cut at Serampor with which were printed garey’s *Grammar of Telugu Language* [63] (1814), *Grammar of Kurnata Language* [64] (1817) the *New Testament* in Telinga [65] (1818), and *New Testament in Kurnata Language* [66] (1823).

211. The Marathi translation of New Testament printed at Serampore was in Modi script and Nagpur dialect. Its utility to the Marathi speaking people was therefore reduced. Rev. Henry J. Bruce in a paper “The Literary Work of the American Marathi Mission, 1813—1881” comments on the Serampore Translation :—

“The translation proved to be into a local dialect of the Marathi which was peculiar to a district near Nagpur, and was therefore unfit for general use.... The Serampur version was printed in an antiquated style of the Modi (i.e. broken) character which is very obscure. The printing too is very poor so that it is very difficult to find any Marathi scholar who is able to read it connectedly.”²⁴

About the Konkani Bible Rev. Bruce says :

“A copy of the *Kunkuna New Testament*, 1818, may be found in the Library of the Bombay Bible Society. It is printed in the Balbodh character and is much more easily read than the Marathi version but its editions are less easily understood Serampur Missionaries translated and published the Bible in two local dialects of the Marathi language which were in use in the two opposite extrimities of the Marathi Country while the language of the great mass of the Marathi people was left entirely untouched. It was a striking illustration of misdirected energy and zeal.”²⁵

श्रीभगवानुवाच ऊर्ध्वमूलमधःशाख
मश्वस्यंप्रादुरव्ययं छंदसियस्यपर्णानि
यस्तंवेदसवेदवित् १ अधश्चोर्ध्वप्रस
नास्तस्थशाखागुणप्रवृत्ताविषयप्रवा १३२
लाः अधश्चमूलान्यनुसंतनानिकर्मानु

बंधीनिमनुष्यलोके २ नरूपमस्येह
तथोपलभ्यतेनांतोनचादिर्नचसंप्रतिष्ठा
अश्वत्थमेनंस्कविरूढमूलमसंगशस्त्रे
णट्टेनछित्वा ३ ततःपदंतत्परिमार्गि
तव्यंयस्मिन्नाताननिवर्तन्तिभूयः तमे

Pages from *Bhagavadgita* printed by relief copper plates

PRINTING IN BOMBAY IN THE SEVENTEENTH CENTURY

212. The work done by Bhimji Parakh in promoting printing art is not known with any authenticity. Printing activity in Bombay if any, during next hundred years still remains in dark. Alexander Hamilton who was in Bombay in 1688 however mentions printing of some documents for Sir John Child, the Governor of Bombay. J. R. B. Jeejeebhoy who supplied this information to J. B. Primrose²⁶ suggests that these papers might have been printed in Bombay. "*A Calendar for the year of our Lord (1780) priced at two Rupees was printed by Rustom Carsaspje (Karsedji) in the Bazar*". The Bombay Courier Press was established in 1790. The Bombay Gazette Press was founded by Douglas Nicholson by about that time. Printing practice in Bombay was then in primitive state as is seen from the difficulties mentioned by the pioneers. The European Manager had to get the work of setting the almanac, from six Portuguese lads from the toddy topes of Mahim, who had been taught to read prayers in Latin. They knew the letters of the English alphabet but could not read a first English primer. These men were assisted by half-a-dozen Maratha Compositors, who could fix type into their sticks extempore and who judged of a particular letter by its appearance only."

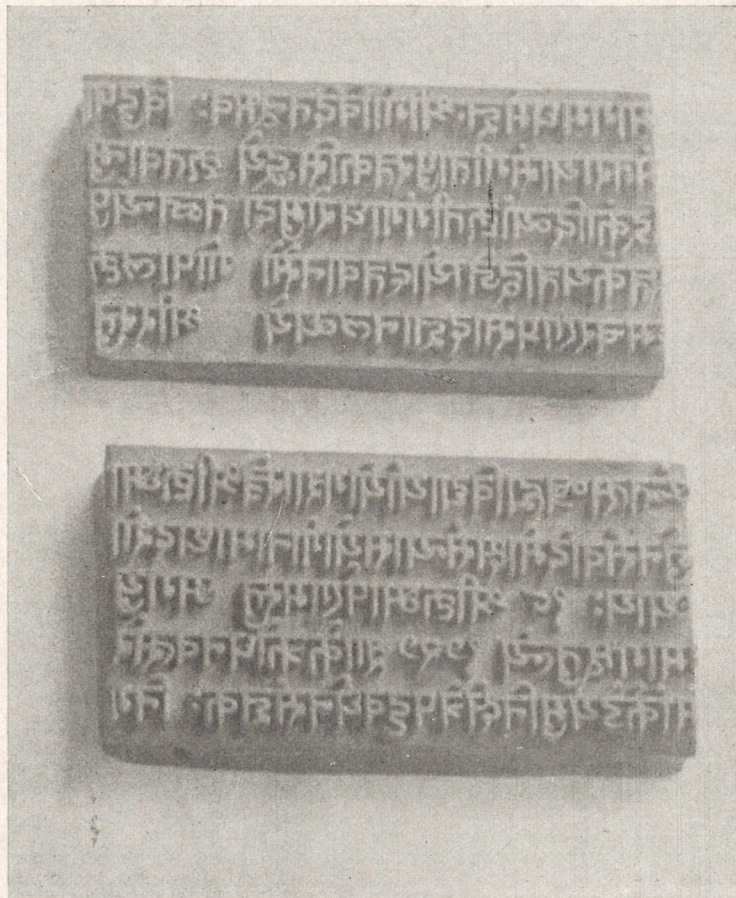
COPPER PLATE PRINTING OF BHAGAVADGITA

213. Nana Fadnavis "first conceived the idea of printing the *Bhagavadgita* by getting moulds of Marathi letters prepared by a coppersmith student who was trained at 'this' school" states Parasani.²⁷ This School of Painting and Sculpture was established at Poona by Nana Fadnavis with the co-operation of Sir Charles Mallet.

"The procedure followed was to prepare copper plates of uniform shape and size and to fix on them copper-letters of each verse of the *Bhagavadgita*. Impressions of these plates were then to be taken on a wooden press..... The work was completed under the patronage of Chief of Miraj.... and an edition of *Bhagavadgita* was printed on wooden press at Miraj in 1805."²⁸ (See Plates 93 and 94).

GUJARATI TYPES IN SHASTRI AND MAHAJAN STYLES

214. When printing was first introduced in western India it was done in the *Modi* and *Mahajan* styles. Later *Balbodh* replaced *Modi* in Maharashtra, as far as printing was concerned. This change is attributed to the influence of the *Shastries* from Kolaba, who assisted



Devanagari copper plates used in printing *Bhagavadgita*, 1805

George Jervis in producing text-books on behalf of Native School Book and School Society (A. D. 1820). The first advertisement printed in Gujarati characters appeared in the issue of the *Bombay Courier* dated January 29, 1797.* The Gujarati then used a topline. It appears

શ્રી ૨૪૨ ની ખબર		
શ્રી ૨૪૨ ની ખબર માહિતી આપે.		
તારીખ ૧૫ ઓગસ્ટ ૧૮૦૭ ને મંગલવાર		
રેનીચેલ ખબરમાં જે નિશ્ચિતે શી		
રી. કંમપની. હુમેશ્વરે ચેતે પરમાં જેલી		
લાઠીમાં જે ચેરી		
શાખાત	ગાંઠડી	૫૬૨
પટ્ટ	ગાંઠડી	૩૬૮
શીશુ	હંદરવટ	૧૩૧૮૪
લોહોડુ	હંદરવટ	૧૧૮૦૦
ખડ	હંદરવટ	૨૩૭૩
તાંબાની પાટ	હંદરવટ	૩૨૦૦
તાંબાની ખારી કપતરી	હં.	૬૭૨૨
તાંબાની લગડી	હંદરવટ	૨૧૬૪
કલહ	હંદરવટ	૪૭૬

Published by Order of the Honorable the Governor in Council,
JOHN MORRIS,
Secretary.

Bombay Castle,
23rd July, 1797.

Fig. 80. Gujarati Printing, *Bombay Courier*, 22nd July 1797

that the top-line was given up soon after as is seen from an advertisement published in the *Bombay Courier*, dated July 22, 1797 (Fig. 80). The types used in this advertisement were cast by Behramji Jeejibhoy Chhapghar an employee of the Courier Press. The *Mahajan* script, thus introduced, continued to be used for text-book printing and the present Gujarati script came to be firmly established in public usage.²⁹

* See plate 95

vernor in Council does hereby further
orain, publish and declare, in conse-
quence of the agreement of the principal
Parlee Inhabitants to discontinue to pre-
sent inconvenient practice of feeding
Dogs, not immediately attached to their
houses, in the streets, but to feed them
on or beyond the Eplansde; if they shall
be found feeding contrary to such stipu-
lation, that the Owner or Owners there-
of shall suffer such fine or other penalty,
as the Sitting Magistrate shall inflict.

Published by Order of the Honble.
the Governor in Council,

JOHN MORRIS,
Secretary.

BOMBAY CASTLE,
30th January, 1797.

શ્રી ૨૪૨ ની ખબર

શ્રી ૨૪૨ ની ખબર માહિતી આપે.
તારીખ ૧૫ ઓગસ્ટ ૧૮૦૭ ને મંગલવાર
રેનીચેલ ખબરમાં જે નિશ્ચિતે શી
રી. કંમપની. હુમેશ્વરે ચેતે પરમાં જેલી
લાઠીમાં જે ચેરી

શાખાત ગાંઠડી ૫૬૨
પટ્ટ ગાંઠડી ૩૬૮
શીશુ હંદરવટ ૧૩૧૮૪
લોહોડુ હંદરવટ ૧૧૮૦૦
ખડ હંદરવટ ૨૩૭૩
તાંબાની પાટ હંદરવટ ૩૨૦૦
તાંબાની ખારી કપતરી હં. ૬૭૨૨
તાંબાની લગડી હંદરવટ ૨૧૬૪
કલહ હંદરવટ ૪૭૬

Published by Order of the Honorable the Governor in Council,
JOHN MORRIS,
Secretary.

Bombay Castle,
23rd July, 1797.

શ્રી ૨૪૨ ની ખબર માહિતી આપે.
તારીખ ૧૫ ઓગસ્ટ ૧૮૦૭ ને મંગલવાર
રેનીચેલ ખબરમાં જે નિશ્ચિતે શી
રી. કંમપની. હુમેશ્વરે ચેતે પરમાં જેલી
લાઠીમાં જે ચેરી

શાખાત ગાંઠડી ૫૬૨
પટ્ટ ગાંઠડી ૩૬૮
શીશુ હંદરવટ ૧૩૧૮૪
લોહોડુ હંદરવટ ૧૧૮૦૦
ખડ હંદરવટ ૨૩૭૩
તાંબાની પાટ હંદરવટ ૩૨૦૦
તાંબાની ખારી કપતરી હં. ૬૭૨૨
તાંબાની લગડી હંદરવટ ૨૧૬૪
કલહ હંદરવટ ૪૭૬

Published by Order of the Honorable the Governor in Council,
JOHN MORRIS,
Secretary.

Bombay Castle,
23rd July, 1797.

Published by Order of the Honorable the Governor in Council,
JOHN MORRIS,
Secretary.

ADVERTISEMENT,

GOVERNMENT, at the Recommendation of the Medical Board, having entrusted to the Surgeon to the Civil Department, Doctor Kier, the very important duty of preserving the Cow Pox in a recent State; Notice is HEREBY GIVEN, to the Natives of all Casts, that Doctor Kier will inoculate their Children, gratis, whenever they chuse to apply.— They are entreated to attend, in the Mornings by 10 O'Clock, at Doctor Kier's house in Town, where they will be shewa the progress of this very Mild disease, and have it in their power to be fully convinced, that it will, for ever, prective their Children from the danger of the Small Pox.

BOMBAY CASTLE,

1491 7/19/1803.

By Order of the Hon'ble the Governor in Council,

J. A. GRANT,

Let $f(x)$ be given.

[illegible]

By Order of the Hon'ble the Governor in Council.

BOMBAY CASTLE,

BOMBAY 18 2.

J. A. GRANT,

Sub Secretary to Government

6. The First *Modi* (Marathi) types prepared in Bombay, *Bombay Courier*, Bombay, 17th July 1802

BEHRAMJEE JEEJIBHOY CHHAPGHAR AND FARDUNJI MARZBAN

215. Behramjee Jeejibhoy cut *Modi* types in which an advertisement was published in the *Bombay Courier* of July 17, 1802 (Vol. XI, No. 512).* "The same types, Guzarattee, Marathi (*Modi*) characters were used in Dr. Drummond's *Illustrations of the Grammatical Parts of the Guzerattee, Mahratta and English Language*, [67] which was printed in the Courier Press in 1808."³⁰ The Bombay Courier Press was established in 1790. Dr. Robert Drummond in his preface to the *Grammar of Malabar Language* [68] printed in 1799, wrote about Behramjee Jeejibhoy :

“On my arrival in Bombay, I had the satisfaction to find a fount of types, in the Malabar character, executed in an unexpected manner by Behramjee Jeejibhoy, a Parsee inhabitant of this place, the ingenious artist who without any other help or information than what he gleaned from Chambers Dictionary of Arts and Sciences, succeeded in completing a fount of Guzerathy types a few years ago; and has, on this occasion again displayed his genius in a manner equally new and useful to society in general, and to Government in particular of which subsequent work is a sufficient testimony.”³¹

216. *Remarks and Occurences of Mr. Henry Becher* [69] published in 1793 was the first book printed in Bombay. Its author says in its introduction :

“The author has not dedicated this infant production to a Great Man or Friend in hopes of getting it recommended to the Public. It is the first book ever printed in Bombay, and he trusts the reader will overlook its imperfections and Faults, with a candid eye, and hopes he will not think his time thrown away by the perusal of it.”³² The Imprint does not mention the press where it is printed.

217. Credit of establishing the first press to print Indian languages goes to Fardunji Marzban (1787—1847). His Bombay Samachar Press was established in 1812. Fardunji himself cast types and composed the books with the assistance of his family members. A Gujarati *Panchang, Samvat* 1871, was issued in print for the first time on November 11, 1814. The Gujarati translation of *Dabestān* was printed in 1815. *Khordeh Avesta* was printed the same year from Gujarati types imported from England. The Gujarati translation of *Avesta* made by Dastur Fardunji Sorabji Meherji Rana of Navasari, was printed in 1818. Marzban started a weekly paper *Bombay Samachar* on July 1, 1822, which was converted into a daily in 1832.³³ The Government of Bombay opened

* See plate 96

its press is 1830 which was later taken over by the Byculla Education Society, in 1848.

PRINTING ACTIVITY AT MADRAS

218. Kannada and Telugu printing appear to have been undertaken in Madras by the beginning of the 19th Century. As already referred to earlier Kannad and Telugu types were cut at Serampore. Kannad and Telugu type used in the books printed at Madras appear to have been freshly cut by local punch cutters of Madras and they differ from those used in the books printed at Serampore. A *Grammar of Gentoo Language*^[70] by W. Brown was printed in Madras in 1807.³⁴ A *Grammar of the Teloogo Language*^[71] by A. D. Campbell was printed at the press of the College of Fort St. George in 1816. Priolkar has in his collection a copy of the second edition of Campbell's Grammar printed at the same press in 1820. *M'Kerrel's Grammar of the Carnatic Language*^[72] was published the same year and *English Kannad Dictionary*^[73] by Rev. William Reeve was printed in 1824.

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श्री मत्तं जाननर्वा विस्तति नवविद्या कला निध्यभिरुया शील्यंत्रेण तस्याम कल्य
दृष्टिकुप्पाख्य भट्टः शकेस्मिन्॥
शाल्यवहस्य धारासय विभव मिते वर्ण कृप्ति । धुणावंशे काव्येन चाणक्य मितगुण महापत्र
वैपुल्यभाजि ॥१॥
8. The Imprint read as under :
.....शाल्यां तंजनगरे नवविद्यां निधौ शालीवाहन शके भूलासके श्री मुखवासरे कुप्पाभट्टेन
ऋषिणां वर्णयंत्रे-सुयोजितं दृढ तोय मिलितचक्राव्य साधवणिक कृतिः ॥ श्री सांन सदाशिव.
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CHAPTER X

DEVELOPMENT OF DEVANAGARI TYPOGRAPHY

219. It would not be out of place to devote some attention to the work of the American Mission which is responsible for pioneering work in printing art in Western India. I quote from *A Century in India*.

ARRIVAL OF THE AMERICAN MISSIONARIES

"On February 11, 1813, there arrived in the harbour of Bombay a ship bearing three passengers who landed on the following day, and began the movement which this historical sketch aims to commemorate. These passengers were Gordon Hall, Samuel Nott and Mrs. Nott, the first missionaries of the American Board in India, the first American missionaries in India proper, and the first Protestant missionaries to establish a permanent Mission in Western India."¹

220. Samuel Newell joined Hall and Nott on March 7, 1814. They wanted to remain in Bombay but the necessary permission was not granted by the Governor Sir Evan Nepean who however allowed them to stay in Bombay for the time being.

"The years 1814 and 1815 thus passed in tranquillity, though they still remained on sufferance ; and it was only in November, 1815, that they were informed by Sir Evan Nepean that their case had been presented to the Court of Directors, who had replied that they believed the object of the missionaries to be simply the promotion of religion, and that the Governor was at liberty to allow them to remain if he chose."²

Mr. Nott however returned to America with Mrs. Nott (September 7, 1815). Mr. Hall and Newell continued their mission work:

"They (Hall and Newell) translated a Harmony of the Gospels, several tracts, and the Gospel of Matthew, handing these first efforts at translation around in manuscript, and reading them to the people themselves, in order to correct errors and make their translation idiomatic. Their school gradually increased ; as they had no assistant, they spent 5 hours daily in teaching by turns. By the end of 1815, however, they had opened a charity school under a Brahman, who received Rs. 15 monthly, and one rupee additional for each eight boys above the number of 30."²

THE AMERICAN MISSION PRESS

221. Newell died in Bombay on May 30, 1821. Hall died on March 20, 1826 on his way back from Trimbakeshwar, (Nasik).

"Their work of translation advanced, and they began to feel the need of a press. They finally secured one, with types, from Calcutta, in December 1816. To assist in this work, they urged that Rev. Haratio Bardwell, who had come to Ceylon with the first company of missionaries sent out to that Island, and was acquainted with the work of printing, should join them. He arrived with his wife on November 1, 1816. After the press arrived, it required some time to get it set up. The type was deficient, and they had to have some made ; others had to be filed away ; and they had not enough paper. But on March 20, 1817, they completed printing 1,500 copies of "*A Scripture Tract* [74] of 8 octavo pages," (by Gordon Hall) almost all the work being done with their own hands."

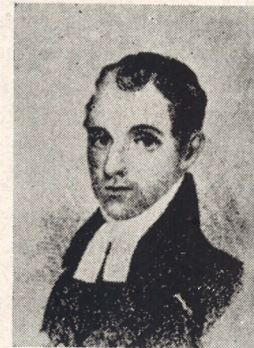
This small pamphlet is "The first christian publication in the Marathi language" printed by the mission. "In May, they began to print their translation of Matthew, but found their types so irregular that they were obliged to trim them off with penknives. The edition was 1,500 copies." The operations of the press commenced with a single wooden-press and the mission had only a single fount of Marathi type which they had obtained from Calcutta.³

"The New Testament had been translated into Marathi by the Serampur Missionaries and printed in 1807 ; but it was in a local dialect of the region of Nagpur, and not, therefore, useful in Western India ; it was also printed in the Modi (broken) character, and was not easy to read. The missionaries attempted to use it, but found themselves obliged to make their own translation, which they made direct from the original tongues."

"During 1817, they finished printing *Gospel of Mathew* [75] (the first portion of Scripture in Marathi) also a second Scripture tract of 16 octavo pages, and began on Acts. They did the binding themselves, to save expense. After completing Acts, they began to print, in 1818, for the Bible Society, Dr. John Taylor's translation of Matthew, which was not completed until early in 1819. They also began printing school books for their schools." ³

THE PRESS BUILDING

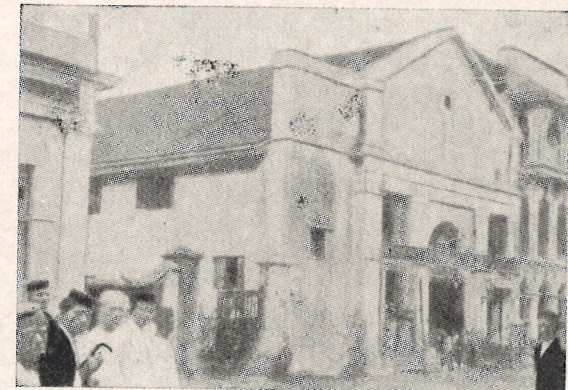
222. The Mission Chapel was built on a plot at Bhedi Bazar. They building was completed in may 1823. It had then only one storey. A second storey was added in 1834 and was used for the chapel releasing



Semuel Newell



Thomas Graham



American Mission Press Building

the ground floor for the press, where it functioned from 1834 to 1857.

“The work of the press was pushed in this decade. The whole *New Testament*, [77] which had already been printed in parts, was completed early in 1826. Its type is somewhat irregular and rough in appearance as may be seen from the following facsimile, there are no punctuation marks ; but two vertical parallel lines, as in Sanskrit and old Marathi texts, showed the end of each sentence.”

पर्व ॥ १९ ॥

माथी

२९

र माझे जोकड घ्या आणि मजपासीं शिवा कां तर अंतःकरण
मध्यें मी नम्र आणि लीन आहें आणि तुम्ही आपले मनांव
२० ध्ये विसावां पावाल ॥ यांस्तवकीं माझे जोकड सोपे आणि माझे
बोझें हलकें आहे ॥

पर्व ॥ १९ ॥ त्या समई येशू शब्दाश्रमध्यें दाण्याचे शेतां
तून जात असतां त्याचे शिष्ये मुकले होऊन कणसें मोडून खाऊ

New Testament, 1826

Devanagari Types used in early publications of the American Mission Press.

PRINTING ACTIVITY OF THE MISSION

223. The translation of the Bombay edition of the *New Testament* was made by five Missionaries. They were Rev. Gordon Hall, Rev. Samuel Newell, Rev. Horatio Bordwell, D. D. , Rev. John Nichols and Rev. Allen Graves. Newell died in 1821, Nichols in 1824 and Hall in 1826. Dr. Bardwell returned to America in 1821. Graves was the only survivor of the translators to see their work published. Considerable labour and thought had gone into the undertaking. As quoted by Rev. Bruce, Graves writes in 1831 ;

“A considerable part of the first complete edition of the New-Testament was made when five of our members were living, all of whom had a tolerably good acquaintance with Marathi, and with the original languages of the scriptures. Four of this number translated each a part and each of the others besides the translator revised each part comparing it with the original and sending in his remarks to the translator

ईश्वराची आवडी गाछ ।

विशेषत

मनुष्याचे ज्ञान आणि कार्य शोधन करायसाठी

जित्क प्रकाश केल गेल आहे ।

अर्थात

धर्म पुस्तक ।

त्याचा अन्त भाग ।

तो आमचे प्रभू तथा ज्ञान करणारा यिषु ख्रीष्टाचे विषयक

मकूल समाचार ।

ग्रीक भाषाहून तर्जमा केलेला आहे ।

श्रीरामपुरी छापसेले आहे ।

१८०५ ।

Fig. 81. Marathi New Testament printed in Modi at Serampore.

of that part. He then examined all their remarks and generally corrected his version so as to adopt either the corrections or something equivalent to them. But the final decision of doubtful subjects was made by the translator in view of the opinions of the rest. Each of one course had the constant assistance of one or more Pundits who were from different parts of the country. ... In making the first copy of the *New Testament* for the most part the sense was given to the Pundit directly from the original, and then he wrote it down in his own words. A very small part only was written by us, and then we endeavoured afterwards to procure carefully all idiomatic corrections from Pundits by a full explanation of words and sentences. ⁶

224. Rev. Bruce further quotes Graves :

"In the first place to study the original thoroughly and to express, as far as practicable, the full sense, and that only of sentences, parts of sentences, words and particles, that stand in the original Greek. To have all these sustain in Marathi the same relation to what precedes and follows, as in Greek. While retaining, if possible, the force and relations of every word, to adjust the same to the obvious sense of the sentence as a whole and in its relations. When the Greek admits of various and important senses, and when aunotators are known to differ, to render the passage as open to each sense, if possible, as the Greek is, and when this cannot be done, to preserve that sense which seems the best supported. To use pure, correct and neither the highest nor the lowest Marathi words but as far as may be, those best understood and to render the different parts of the Marathi sentences as simple and idiomatic as practicable but never to sacrifice sense to sound or show. To retain all the figures and idioms of the original when they are declared by Pundits to be intelligible in Marathi, and not particularly uncouth, but never to adopt any word or expression, which is not sanctioned by all our Pundits." ⁷

225. The work was printed in portions as they got ready from 1818 *Acts of the Apostles*[⁶⁴] 1818. *Gospel of John* 1819, (2nd edition 1824) *The Book of Genesis* 1819 *Epistles of James and Jude* 1820, *The Gospel of Mark*[⁶⁸] 1822 *Epistle to the Hebrews*[⁶⁹] 1824 and *The Gospel of Luke*[⁷⁰] (date not recorded) formed the final compilation issued in 1826. "(The *New Testament*) was in octavo form and the different books were paged separately. The type in which it was printed has a straggling uneven and uncouth appearance. No punctuation marks were introduced but the end of a sentence was indicated by two upright parallel bars. As there are no italics in the Marathi the words supplied

AN
EASY AND EXPEDITIOUS MEANS
इम्लिश भाषणाचें ज्ञान मिळवायासाठीं शीघ्र आणि सोपा उपाय
OF
ACQUIRING A KNOWLEDGE
OF THE
ENGLISH LANGUAGE,

DESIGNED FOR THE BENEFIT OF THOSE IN THIS COUNTRY

ह्या देशांत जे इम्लिश भाषण आणि विद्या

WHO WISH TO STUDY THE ENGLISH

शिकायास इच्छितात त्यांचे

LANGUAGE AND SCIENCE

हितासाठीं नेमला ॥

"The fear of the Lord is the beginning of wisdom, and to depart from evil, is understanding."

जिद्दोवाचें भय हें ज्ञानाचें मूळ आहे

आणि पापापासून फिरणे ही बुद्धी आहे ॥

"Of all things, knowledge is esteemed the greatest treasure, from incapacity to be stolen, from incapacity to be given away, and from incapacity to be destroyed"

सर्वद्रव्येषु विद्यैव विप्रमाद्वरुणतम ॥

अहयत्वादनर्घ्यत्वात् अक्षयत्वाच्च सर्वदा ॥

PRINTED AT THE MISSION PRESS.

BOMBAY. A. D. 1818.

मुंबईत प्रेषित छापखान्यांत छापले ॥

ख्रिस्त शक १८१८ ॥

Fig. 82. Title page of the *Easy and Expeditious means etc.*

in the translations, in this, as in several succeeding editions, are enclosed in parentheses." The Bombay Branch of the Bible Society contributed Rs. 4,000, at the request of the missionaries, requiring them to furnish copies valued at that amount; while the parent British and Foreign Bible Society supplied 210 reams of paper. The Committee was also ready to "supply to any extent what paper was wanted for the use contemplated by the American Mission."

At the request of the Bible Society, the missionaries undertook a second revised edition of the New-Testament, which was published at the Society's expenses in 1830, in 3,000 complete copies, besides large numbers of the Gospels and other portions.

PUBLICATION OF SCHOOL BOOKS

226. "The missionaries spent considerable effort on the preparation of school books, their first *"School Reading Book"*, a 16 mo of 64 pages, being issued in 1818, and its third edition by 1823. The *First Book for Children*," in Marathi which is still published by the Bombay Tract Society, was probably prepared by Messrs. Hall and Newell; it was printed before 1820, and repeated in many editions until 1841; the Tract Society adopted, it, and has since issued fifty or more editions." Text-books for astronomy, geography, and arithmetic also came from the hands of these busy missionaries."⁸ The type used in these books was brought from Calcutta. (*Easy and Expeditious Means of acquiring a knowledge of the English Language*)[⁷⁶] was prepared by Mr. Hall and issued in 1819, with succeeding editions up to the fifth in 1828. It has also been translated into several other languages. The original edition was printed in 1818 at the American Mission Press, which appears to be the first edition of this book. The 1819 edition referred to above is not seen by me. Its subsequent (1831) edition is available in the Mumbai Marathi Grantha Sangrahalaya, Bombay.

227. "They (American Missionaries) began (on arrival in 1813) without the aid of grammar or dictionary, to acquire the language of the people, and soon were able to tell the people in their own tongue of the wonderful love and mercy of God. Since that time the whole of the New-Testament has been translated and printed by them, and a revised edition printed at the expense of the Bombay Auxiliary Bible Society, portions of which had passed through several previous editions. Four books of the Old Testament have been translated, two of which have been printed, and 30 tracts of different descriptions in the Marathi language have also been prepared and printed."⁹

(८९)

एकेनगरांत दरिद्री ब्राह्मण राहात होता त्याला ए प स
 क्या यजमानाने गाईची दोन वांसरे दिली मग त्या
 ने तृणादिक आहार घालून ती मोटी पुष्ट केली त्या
 स पाहून एक चोर होती दवि घेउन त्याच्या हरणा
 र्थ निघाला तो वाटेत एक ब्रह्मराक्षस ज्याचे दंत विक्रा
 ष नासिका दीर्घ केश पिंगट आरक्त नेत्र असा पाहू
 न तो चित्रांत भय पावला तेव्हां त्यास पुसतो तुं को
 ण आहेस मग तो झणतो मी सत्यवचननामा राक्षस
 आहे परंतु तुं कोण तेसमई तो झणतो मी चोर दरि
 द्री ब्राह्मणाच्या दोन गाई आहेत त्या हरण करावया
 सिं जातो तेकाळी तो बोलिला मित्रा तो ब्राह्मण प
 वित्र आहे यास्तव मीही त्यास भक्षीन झणजे दोघाचें
 कार्य होईल असें त्याचें बोलणे ऐकून उभयतां तेथे
 गेले तो ब्राह्मण निजला होता त्याला भक्षावा झणून
 राक्षस चालिला त्यास चोर बोलतो गडया मी याचें
 गोयुग्म नेईन मग तुं यास भक्ष तेव्हां राक्षस झणतो स
 ख्या गाईच्या शब्देकळून जर ब्राह्मण जागृत जाहाला
 तर हा सर्व उद्योग राहील यास्तव मी अगोधर त्या
 स भक्षितों मग तुं निर्भय गाई ने चोर झणतो तुं त्या
 स

Fig. 83. Wilkins' Type used in *Panchopakhyān*, Marathi, Bombay, 1828.

228. "The work of printing was pushed as much as it could be. Printers were sent out in succession to manage the press, Mr. Garret having charge from 1821 to 1831, when he died, Mr. Sampson in 1834-5, until he also died, and Mr. Webster from 1835 to 1842, when he was recalled. Thereafter, the press was always in charge of one of the regular missionaries, and the use of a full missionary's time and strength was given as one of the reasons for closing the Press in 1855. The business was so profitable that from 1845 to 1850 all the expenses of the Bombay Work were paid from the receipts." ¹⁰

In 1854, the Mission Press had seven hand-presses, matrices of seven Marathi founts and one Modi fount, as recorded in the inventory.

NATIVE SCHOOL BOOK AND SCHOOL SOCIETY

229. The "Society for Promoting the Education of the poor within the Government of Bombay" was founded in 1815. Mount Stuart was its first president. He was the prime force behind the establishment of the Bombay Native School Book and School Society in 1820 i.e. within two years from the liquidation of the Peshwa regime. The Society decided to adopt Devanagari script. The third annual report of the Society refers to qualifications of teachers :

"The qualifications of all these men consist ; 1st in reading and writing correctly their mother-tongue, both in Balbodh, as it is called on this side of India, or Deb Nagree as it is termed in upper Hindoostan which is the character the Committee have decided on adopting for all their printed books ; and also in their written or current hand for letter writing and general business, respectively used in Maharashtra and Goojarat." ¹¹

Priolkar states in this context :

"We find that during the early years in pursuance of the policy of the Society, the *Devanagari* script was used for printing both Marathi and Gujarati books published under government auspices. *Ganita mārga* was printed by Lithography in 1826. Devanagari type was used for this Gujarati Book. The use of *Devanagari* for printing Gujarati books, however, failed to achieve popularity, and in course of time the *Mahajana* or the current script came into general vogue for this purpose." ¹²

NEW MAHRATTA TYPE FROM ENGLAND

230. In 1822 the Governor approved printing of one thousand copies of *Panchopākhyān* [⁸⁰] at the public expense and the superintendence of

W. H. Wathen Esqr. who had readily consented to undertake the office of secretary to this committee. A new fount of 'Mahratta types' was obtained from England for this purpose. Acknowledging a presentation copy Sardar Madhav Anant Raste expressed that 'the book printed on the machine in the island of Bombay... in Marathi in Balabodha script' was a 'wonderful feat'. '*Vidura Niti*'^[81] was published next year. These books were priced at Rupees eight and six for the Europeans and Rupees three and two for the natives.¹³ '*Simmhasana Battishi*'^[82] was published in 1824. The Gujarathi '*Nishalni Pothi*'^[83] printed in 1824 is in Devanagari type. Pandurang Dalavi was in charge of sales of these publications at the Courier Press.

WAGES AND SALARIES AT THE GOVERNMENT PRESS

231. It may be interesting to note that the monthly salary of the pressman at the Government Press (which was started in 1824) was not more than the price of a single copy of these books charged to Europeans. The head pressman Mahadoo Bapoo and pressman Rama Raghoo were paid a monthly salary of Rupees eight and six respectively. The superintendent of the press Mr. MacDawell who supervised the work of a few litho hand-presses was however paid Rupees 350 per month, not a small sum in those days. MacDawell expired in 1826 and Francisco de Ramos was appointed to the post. Captain George Jervis the secretary to the Native School Book and School Society was placed in charge of the Lithographic Press in 1829. He went to Poona in 1830 with the transfer of the Engineering College where he was a teacher. He took a lithographic press with him to Poona.

LITHOGRAPHIC STONE OF INDIAN ORIGIN

232. The press authorities were handicapped for want of sufficient stones for lithographic work. Enquiries were made to find out whether lithographic stones could be procured indigenously. As a result W. Garrad the Chief Engineer at Fort St. George reported the availability of such a stone at Karnool, Bellary District of the then Madras Presidency. It was found to be much denser and of finer grain. It was considered superior for manuscript copies and every description of fine work where clearness and minuteness of character are required¹⁴. One hundred stones were brought to Poona by Sergeant Jebble of the Oriental Lithographic Department.¹⁵

WEBSTER AND THOMAS GRAHAM

233. Pioneering work in Devanagari Type Founding was done in Western India by Webster of the American Mission Press, who landed with type founding equipment in Bombay harbour on October 11, 1835.

"Before 1835, the Mission had used type brought from Calcutta, but Mr. Webster bringing from America tools and appliances for casting type, the Press began to make its own. In this work, considerable service was rendered by Mr. Thomas Graham, who as a boy, had lived with Gordon Hall, and was with him at the time of his death. He was employed in the blacksmith shop, and by his industry, observation, and invention, worked up to a position at the head of the Press, being the printer for some years before the Press was sold. Mr. Graham now cut the steel punches which were used for making the type, moulds, and at the same time, greatly improved the type by reducing the size, giving the letters a more attractive form, and reducing the number of double letters. The reducing of the size, both in Marathi and Gujarati, made the cost of printing nearly one-half less, and books more portable.¹⁶

234. The first fount came out in 1836. It had 800 matrices. "Graham reduced this number separating conjunct consonants. One letter was divided in three parts horizontally so that *Ukārs* and *Mātrās* could be joined easily." This system is known as 'The Bombay (or Degree) Type' Jeevan Vallabh Lohar who was working with Graham, cut Gujarati types. Ramaji who was also working with Graham later joined Ganapat Krishnaji and produced Marathi founts for him.

235. I quote A. K. Priolkar from *The Printing Press in India* :

"An East Indian lad, Thomas Graham by name, was living with Mr. Hall for some time, and was employed in daily visiting the Marathi schools. He accompanied Mr. Hall on his last tour in the vicinity of Nasik and was with him when he died. Young Graham afterwards lived with Mr. Graves and was employed about the Printing Press. For a time he was the Bellows-boy in the Blacksmiths' shop, where the necessary repairs for the Press were made, but this did not continue very long. He was a very observant lad, and possessed the initiative and inventive faculties in an unusual degree. Seeing this, Mr. Graves suggested to him that he should try his hand at cutting punches for a new Marathi fount of type. Mr. Graves could give him no instruction as to how the punches should be made. He only knew that the letters were cut on the end of a piece of steel. Graham resolved to try, and taking some type for a pattern he attempted to imitate it. He struggled hard and was determined not to give it up until he succeeded. It took a him full week to make his



तें झालेलें वर्तमान मडमीने आपल्या खोलींतून पाहिलें, आणि चाक्राकडून त्या ह्यातारीला खाया ला व पांघरायाला पाठवून दिलें. मग जेव्हां शेरिबाईची मडमीशीं गांठ पडली, तेव्हां दोघींचीं संभाषणें याप्रकारें झालीं; मडमीने तिला विचारिलें, अगे तूं जेवीत असतां कोण तुझ्याजवळ आली होती बरें?

शेरिबाई.—ती भीकमागी एक ह्यातारी आली होती.

मडम.—तिला तूं काय दिलेंस?

शे.—मी तिला काय देऊं? मीहि गरीब दुबळीच आहे.

Fig. 84. Devanagari types cast by Thomas Graham. *Chamatkarik Gosti*, Bombay, 1838, American Mission Press.

first letter which was a plain English T. But the experience of that week taught him how to do work, and further practice added to his skill. Soon after he cut a whole fount of several hundred punches. This was done before Mr. Graves went to America in October 1832. Mr. Graves took the punches with him in order to have matrices and moulds made for casting the type. But on his return voyage to India, in 1833, the whole fount of punches was completely destroyed by rust. Nothing further was done in this direction for sometime. While Mr. Sampson was in charge of the Press it was very much enlarged, and Mr. Graham knowing what an advantage it would be for them to make their own type, suggested to Mr. Sampson that he should send for the necessary moulds and other tools for that purpose. He was himself ready to undertake the cutting of the punches. This suggestion was favourably considered, and Mr. Sampson accordingly wrote to America in regard to it. Soon after Mr. Webster was sent out (arrived October 11, 1835) to take charge of the Press, and he brought with him all the plans and appliances for the proposed type foundry. Mr. Graham cut the punches and Mr. Webster made the matrices and moulds. The first fount was cast and brought into use in 1836, and it was a great improvement on the founts that had been previously in use. In cutting the Marathi founts Mr. Graham considerably reduced the number of double letters, by making half-letters, or sections of letters. This was also done in the 'Guzarati' founts. These founts are in use up to the present time." ¹⁷

236. The greatest improvement which Graham and Webster made in their new founts of type was in reducing the size of the letters and giving them a more attractive form. The report of the Bible Society for 1842, says :

"....great benefits have resulted from the attention which the American Mission Press has constantly and skilfully directed to typographical improvements in printing vernacular languages ; in both of which (Marathi and Guzarati), they have had remarkable success, considerably reducing the size of the types, without any loss of clearness, or injury to its distinctive character." ¹⁸

Thomas Graham was employed in the American Mission Press till 1854 from which year he became its sole printer. The ownership of the press passed on to the Times of India in 1859.

ACTIVITIES OF THE BIBLE SOCIETY AND NAGAR MISSION¹⁹

237. The translation of the New Testament was completed and published in 1830. This and many others which followed were printed for the Bible Society. As a portion (of the scriptures) was translated or revised, it was printed, and in March, 1847, Dr. Allen was able to write :

“ We have at length the satisfaction of seeing the whole Bible in the Marathi language. On the first day of this month, the last page of the book of Esther was printed, and I had the pleasure of possessing a complete copy of the Scriptures in Marathi, the only complete copy in the world. Of this I am certain, as the whole was printed under my superintendence.”

The edition referred to here was printed in various types and in varying style. The work was reprinted and published in 1855. It covered 1210 pages.

“ One edition of the New Testament was issued by the Mission independently. What was known as the “ Nagar New Testament ” was prepared by Mr. Ballantine and others, because of dissatisfaction with the version then published by the Bible Society. The Gospels and the Acts were printed separately from 1843 to 1850 and the remainder from the Bible Society's Version, the whole being bound together in 1851.”

238. Many other publications were printed at the Mission Press. A collection of more than one hundred hymns was published in 1845 which is the basis of the ‘ Marathi Hymns ’ published by the Bombay Tract and Book Society. An almanac was first issued in 1847 which subsequently (in 1874) became the Dnyanodaya Almanac. The Missionaries issued the *Oriental Christian Spectator*, a religious monthly in collaboration with Rev. John Wilson of the Scottish Mission.

“ The first number of the Dnyanodaya, then a monthly paper, was issued at Ahmednagar in June, 1842, being a lithographed quarto of twenty pages. From 1843, it began to be printed at the Mission Press, and in 1845, the Bombay missionaries took a share in the responsibility for its publication, and it was issued semi-monthly from then until 1873, when it became a weekly.”

The purpose of Dnyanodaya was “ to combat Hindu religions beliefs based on faulty notions of the universe, and to defend the Christian Faith from the attacks of the native press.” English was introduced for short portions from 1843.

The publications of the Bombay Tract Society founded in 1827 (December 10) used to be lithographed and bound in simple covers.

Hume followed Allen as Secretary in 1845. He started selling the books which used to be distributed free.

DEVANAGARI TYPE-CUTTING IN GERMANY

239. Devanagari types were cut in Germany as early as 1811. An account of the work done by European Typographers on Devanagari is published in *Illustrirte Geschichte der Buchdrucker-Kunst (Vienna 1882)*.²⁰

This work of Karl Faulmaun gives “ Illustrated History of the Art of Book Printing. It's invention by Johann Gutenberg and It's Technical Development”. The portion referring to the Devanagari types is reproduced below :

“ After the English settled in East India, the study of Sanskrit was seriously undertaken by European Scholars. The Devanagari types in which most Sanskrit texts were written were cast. In 1811, A. W. Von Schlegel ordered (Devanagari) types to be cast at his own cost under the direction and guidance of Vibert. The same types were later transferred in 1824. by the Prussian Government to the Asiatic Society in Paris They were actually cast by the German stamp makers. No. 350 (See fig. 85) shows a sample of this fount which differs a bit from the Bodoni face types reproduced on page 504 ”.

पश्यामि देवांस्तव देव देहे सर्वास्तथा भूतविशेषसंघान् । ब्रह्मणा
मीशं कमलासनस्यमृषींश्च सर्वानुरगांश्च दिव्यान् ॥ अनेकबाहूदर
वक्त्रनेत्रं पश्यामि त्वां सर्वतो ऽनन्तद्रपं । नात्तं न मध्यं न पुनस्तवा
अनादिमध्यान्तमनन्तवीर्यमनन्तबाहुं शशिसूर्यनेत्रं ।

Fig. 85. Schlegel's Devanagari Type cut in Germany in 1811.

This type is used in the Kosegarten edition of *Pantschatantrum* and the Weber edition of the *Śatapatha Brāhmaṇa* printed in Berlin in 1855.

प्रथमयौवनोद्दिन्नकर्कशस्तनयुगलतिलकितहृदयदेशां उपचीयमाननितम्बबिम्बां क्षामीभ्रममध्यां सतल
जलदनीलमृदु स्निग्धतरुङ्गितशिरसिनां स्मरविलासदोलासंवादिश्रवणनिवेशिततर्लकनकपत्रां नवविकसितको
मलकमलकान्तमुखीं निद्रामिव सकललोकलोचनग्राहिणीं.

Fig. 86. Smaller Version of Schlegel's Devanagari Type used in the *Pantschatantrum*

पश्यामि देवांस्तव देव देहे सर्वास्तथा भूतविशेषसंघान् । ब्रह्माण्मीशं
कमलासनस्यमृषींश्च सर्वानुरगांश्च दिव्यान् ॥ अनेकबाह्रद्वारवक्रनेत्रं प
श्यामि त्वां सर्वतोऽनन्तत्वं । नान्तं न मध्यं न पुनस्तवादिं पश्यामि
अनादिमध्यान्तमनन्तवीर्यमनन्तबाहं शशिसूर्यनेत्रं ।

Fig. 87. Devanagari type cut by Unger.

240. "Later Unger cut in Berlin a type that was a bit bold and much similar to the hand written script which is more popular with the Orientalist, although the type cast by Schlegel is more in use and is more legible to those who are beginners in Sanskrit studies"

The horizontal strokes are joined with the vertical strokes at right angles. The type face looks crowded and therefore is less legible. This type along with its smaller sizes is used in many oriental books printed in Europe and England. The types used for Devanagari translation of the inscriptions in *Epigraphia Indica* and *Archological Survey* Volumes, resemble the face introduced by Unger. They may be exact copies.

241. Another type face was cut, according to Karl Faulmaun, by Metzner in India. He adds that it was (in 1882) the property of W. Drugulin and that it had 876 matrices. Faulmaun calls it Geramond Devanagari.

१ आरंभ में बचन था और वुह बचन परमेश्वर के संग था और वुह बचन २
परमेश्वर था। वुही आरंभ में परमेश्वर के संग था। ३ सब कुछ उससे रचा गया
था और उस बिना कुछ न रचा गया जो रचा गया। ४ उस में जीवन था और वुह
जीवन मनुष्यन का उंजियाला था। ५ और वुह उंजियाला अंधियारे में चमकता है

Fig. 88. Metzger's Geramond Devanagari (From the Office in Von W. Drugulin, Leipzig).

Karl Faulmaun also mentions Bodoni while stressing the difference in the face cut by Vibert as compared to 'Badoni'. Bodoni the famous typographer who cut the Bodoni type face in Roman, thus appears to have cut Devanagari type. I have not however been able to tress it. It is necessary to take up further research with a view to find out the details of these early efforts in Devanagari type cutting in Europe. It may also be possible to locate the punches and the matrices at the Museums in Europe.



Title page of Illustrierte Geschichte der Buchdrucker-kunst.

Karl Faulmaun has reproduced a black and white print of a illuminated title page of *Sri Bhagavata* (plate 99) and another decorative chapter heading (fig. 89) showing the common features of the paper manuscripts.



Decoration on *Bhagwata Mahapurana*.

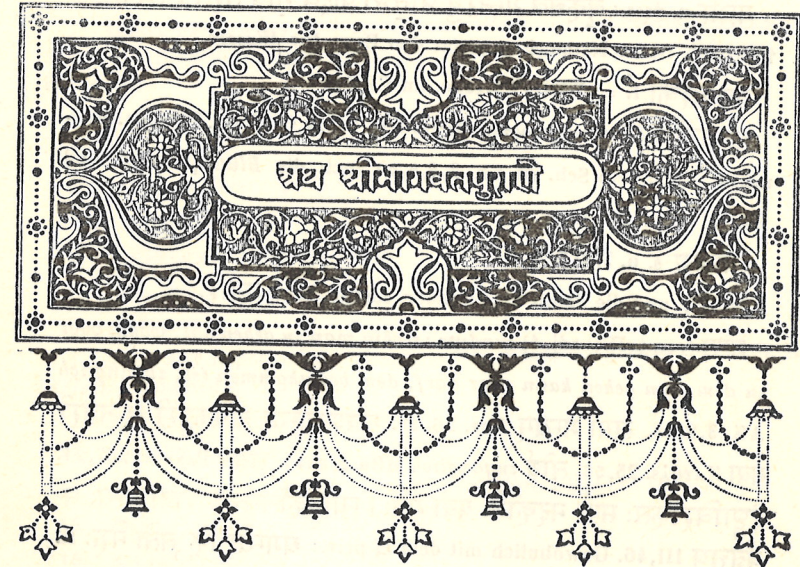


Fig. 89. Indian heading-border, drawn by Breviere (Paris Government Press).

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गम्भीर —

गम्भीर n. dass.: बृहत्तेव गम्भीरेषु प्रतिष्ठा पादेव गाधं तरते विदाथः RV.

10, 106, 9. Daher Naigh. 1, 12 unter den Bezz. für Wasser.

गम्भारिका f. = गम्भारी Râgan. im ÇKDr.

गम्भारी f. *Gmelina arborea* Roxb. AK. 2, 4, 2, 16. Triuk. 3, 3, 205. RAT-NAM. 1. Nach dem Sch. zu AK. 2, 4, 2, 20 auch die *Blüthe, Frucht* und *Wurzel* dieses Baumes.

गम्भिष्ठ s. u. गभीर.

गम्भीर und die damit anlautenden comp. s. u. गभीर.

गम्य (von 1. गम्) adj. 1) *eundum*; *wohin man zu gehen hat*; *wohin* oder *zu dem man gehen kann* oder *darf*, *dem beizukommen ist*, *zugänglich* AK. 3, 2, 42. तया गम्यम् Vop. 26, 25. अचक्ष्यगम्या कनकपुरी च नगरी मया KATHA's. 25, 56. तीर्थं *zugänglich* MBH. 3, 8247. स्थानं PANEAT. 257, 21. दंष्ट्राविरहितः सर्वो मदकीनो यथा गजः । स्थानकीनस्तथा राजा गम्यः सर्वज्ञत्तुषु III, 46. Gewöhnlich mit dem अ priv.: अगम्यो हि ततो मेरुः R.

Fig. 90. Portion of a page from Roth and Bothalings Sanskrit Dictionary showing Schlegel's Devanagari types.

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CHAPTER XI

NIRNAYA SĀGAR ERA

GANPAT KRISHNAJI (1800-1861)¹

241. Ganpat Krishnaji was born in 1800 in a Bhandari family residing at Thalgav, Kolaba District. He was employed on Rs. two in the Mission Press then situated at Chaupaty. He later thought of printing religious books for the benefit of the Hindoos. Ganpat constructed a wooden press and set up an improvised Litho Printing Unit in 1830. He made his own ink and printed the Marathi Calendar, (*Panchang Saka* 1753). with the assistance of Rakhamaji Davaji Mule in 1831. This was the first printed *Panchang*. The first edition of the *Marathi Grammar of Dadoba Pandurang* was printed by Ganpat Krishnaji. Ganpat learned the art of letterpress printing from Tomas Graham panch-maker, cut Marathi and Gujarati types, from which he printed several Marathi and Gujarati Books. Ganpat Krishnaji died in 1861. His son Kanhoba managed the press for the next four years. After his death Vishwanath Narayan Mandlik and Gangadhar Govind Phadke were appointed trustees Naro Krishna Dhumale managed the press from 1865 to 1870. The *Panchang* for Saka 1789 printed in 1867 was set in type for the first time. The trustees handed over the press to Atmaram, son of Kanhoba, in 1871. Kanhoba managed the press till his death in 1880. In 1867 there were about 25 printing presses in Bombay. The important amongst them were Times of India, Bombay Gazette, Byculla Education Society Press, Imperial, Oriental, Indu Prakash, Jame-Jamshed, Akbari-i-Soudagar, Darpan and that of Ganpat Krishnaji, which was situated at Dongari.²

JAJOI DADAJI CHOUDHARY (1839-1892)³

242. Jaoji Dadaji, founder of the famous Nirnaya Sagar Type-foundry, was born in 1839 (saka 1760). Jaoji's family home is at Vide Murbad Shahapur Taluka, District Thana. The family originally belonged to Supe-Saswad, later shifted to Palasuli in the Shahapur Taluka. Jaoji's grandfather, Padaji, came to Bombay and joined as a Havildar in the docks. Dadaji, his son, worked with a money-lender (*Sāvkār*) as a

अंक १

शाकुंतलनाटक.

२७

राजा— (त्वरेनै जवळ जाऊन मोठ्या कोपानें स०)

आर्या.

पुरवशाचा नृप हा शास्ता असतां हि दांडगा, ईनें ॥

कोण असा पीडितसे, जेसा वृक दुष्ट दांड गारंते ॥

(सान्या राजास पाहून चपापमान)

अन०— अंज ! ण किम्पि अच्चाहिदं, किडु इयंणो पिअसही दुष्टमडुअरेण
आउलीकिअमाणा कादरीभूदा । इति शकुन्तलां दर्शयति ।अन०— महाराज, कांहीं फारसें सांगावयाजों भय नाही, ही आमची मियसखी सा भु-
म्याला म्याली आहे. पवठेंच. (असें बोलून शकुन्तलेनें दाखविते.)

राजा— शकुन्तलाभिमुखो भूत्वा अयि ! तपो वर्द्धते !

राजा— (शकुन्तलेच्या समोर उभा राहून) हे तपस्विनि निर्विघ्नपणें तपोवृद्धि होत आहेना ?

शकुं०— ससाध्वसावनतमुखी अवचना तिष्ठति ।

शकुं०— (काहींच उत्तर न देतां भयानें खालीं मुस करून उणीच उभी राहती)

अन०— दाणि अदिधिविसेसलाहेण ।

अन०— या समयी आपल्यासारख्या अनिधीच्या लाभानें तपाची वृद्धी आहेच.

प्रिय०— सांअदं अजस्स ! हला सउन्दले ! गच्छ, उडआदो फलमिस्सं
अग्धभाअणं उवहर, इदम्पि पादोदअं भविस्सदि । इति घटं दर्शयति ।प्रिय०— आर्यांचे स्वागत असो (असें राजाशीं बोलून) शकुन्तले, आज आपणास मोठ्या
अनिधीचा लाभ झाला आहे, याकरितां तूं पणशाळेंत जाऊन पुष्पें, फळें इत्यादिक पूजेचें
साहित्यानें युक्त पात्र घेऊन ये. हें येथें पाद मक्षालनास उदक आहेच.

(असें बोलून पाण्यानें भरलेला घट दाखविते)

छाया— १ आर्य ! न किमपि अत्याहितम्, किन्तु इयं नः प्रियसखी दुष्टमधुकरेण आकुलीक्रियमाणा
कान्ती भूता । २ इदानीमतिविशेषलाभेन । ३ स्वागतमाग्यं यः अयि शकुन्तले ! गच्छ
उदजान् फलमिश्रमग्नभाजनमुपहर, इदमपि पादोदकं भविष्यति ।

राजा— (शकुन्तलेच्या समोर उभा राहून) हे तपस्विनि निर्विघ्नपणें तपोवृद्धि होत आहेना ?



Ranoji Raoji Aru
(1846-1922)

Fig. 91. A page from Sakuntala printed at the Ganapat Krishnaji's Press.

bill collector. He died in 1846. Jaoji joined the American Mission Type-foundry at the age of ten (1848), on a meagre salary of Rs. two per month and was employed in rubbing types. He worked there for ten years till the press was taken over by the Exchange Press now known as Times of India (1859). Jaoji's pay was Rs. seven at that time. He later joined the Times of India Press on Rs. ten per month. Jaoji left Times Press after one and half years and joined the newly started Indu-Prakash Press (1862) on Rs. thirteen as a type caster and rose to Rs. fifteen within a year and half. He left the Indu-Prakash Press and joined the Oriental Printing Press on Rs. thirty and was assigned the work of type-founding. Jaoji Dadaji thought of starting his own type-foundry and actually started it in 1864, by borrowing a capital of Rs. 700 from a Marwari, Khuma Shet. Firojshah Meharji, proprietor of *Bombay Samachar* also helped Jaoji with financial assistance.

243. In a note published in the *Indu-Prakash* (April 11, 1892) the editor has suggested that Jaoji received the support of Kashinath Pandurang, printer of the *Bombay Gazette* and that the Indu-Prakash Type-foundry was handed over to Jaoji in 1866 on condition that the requirement of type of that press would be met by him. The year of establishment of Jaoji's type-foundry has been mentioned as 1866 in the *Subodha Patrika* (April 10, 1892). Perhaps this refers to the taking over of the type casting equipment from the Indu-Prakash Press in 1866. Jaoji's type foundry was already started in 1864 as stated earlier. The type-foundry was located at Chaulwadi, Grant Road and later moved to Bhangwadi on the Kalbadevi Road. Soman in a biographical note on Pandurang Jaoji, however, mentions 'Kolbhat Vadi' as the original location of Jaoji's type-foundry.⁴

244. Pandurang Kashinath Vanarase, who is reported to have supported Jaoji's early efforts in type founding, was provoked by the editorial note in *Deenabandhu* (April 17, 1892), into writing a letter to the editor of *Subodha Patrika* (April 20, 1892). Vanarase stated that he did not advance any loan to Jaoji but assisted him in other respects. He was then assistant printer in the *Bombay Gazette* Press, where an order for printing posters for the G. I. P. Railway was received for execution. Large types were needed for these posters. Vanarase encouraged Jaoji, who was living with him in the same building, to prepare punches, Vanarase writes :

"Jaoji prepared punches which were approved. He then struck matrices and prepared a mould. Types were cast at Jaoji's residence

from type-metal heated in an iron *Kadhai* on home-fire. Marathi types were supplied to the Gazette Press where they are still (1892) available. The punches and matrices may be lying in Jaoji's foundry. I paid Jaoji the money collected from the Gazette Press on the sale of the types. Jaoji was encouraged and sought further instructions from me on punch cutting. Since we were living in the same building I could help him in solving the difficulties which he had to face in his type casting work".

245. Jaoji later started his type-foundry only after mastering the art. He had learnt it from Thomas Graham as has been acknowledged by his life long colleague, Aru, in his autobiographical note. Jaoji appears to have sought the partnership of Vanarase who had had practical experience in running a type-foundry, but declined it since he had a full time job at the Gazette Press. Vanarase says :

"Many years before Jaoji started his type-foundry I had established a type-foundry in collaboration with Raghunath Krishnaji Karachiwala. A Great Primer Marathi fount with punches and matrices was cut for us by Sadashiv, who was then with the Government Gazette Press. We used to prepare matrices by the 'Electric Battery' method. Raghunath later went back to Karachi, and I had to sell the equipment since I could not get the necessary assistance to run the foundry. I sold four moulds, punches and one fount of matrices to the Prabhakar Press at a low price. Gunaji the foreman in the foundry section of the Times of India Press, used to visit our foundry to study matrix making".⁵

246. Jaoji was assisted in his efforts of type cutting by Ranoji Raoji Aru. Both had received instructions from Thomas Graham and Jeevan Vallabh Lohar. Jaoji's types were universally acclaimed all over and were in demand in many foreign countries where they are still in use. During the period of four years from 1866, Jaoji was also engaged in printing business, in addition to his type-foundry. He purchased and sold printing presses and made some money on the same. Jaoji is reported to have started a press managed it for some time and sold it to Kamloji Gauroji.⁶ In 1868 Jaoji undertook the printing of almanac (*Panchang*) prepared by Vithal Sakharam Agnihotri in a twelve page format in type, which hitherto was being printed on a litho press.

Jaoji composed the *Panchang Saka* 1791 in the types specially cut by him and qualified himself for the reward of Rs. 500. Its printing was taken over in the Nirnaya Sagar Press founded by Jaoji himself, in 1869. The author of Jaoji's biographical note, published in the *Vividh-Dnyan-*

६०

जावजी दादाजी ह्यांचे चरित्र.

बडोदावत्सल—हे पूर्वी अगदी गरीब स्थितीतील असताही आपल्या बुद्धिचापल्याने, दंडउद्योगाने आणि मनमिळाऊ स्वभावाने फार मोठ्या योग्यतेस चढले....यांच्या आंगी व्यवहारज्ञान व विचारशक्ति इतकी उत्तम होती की, ते जे जे काम हातीं घेत, ते ते फार सावधगिरीने व काळजीपूर्वक करीत असत....हाताखालच्या लोकांस वागवून घेण्याची यांची रीत वर्णनीय होती....दुष्ट काळांने हजारांचे भियरल जे जावजी शेट त्यांस जगांतून नाहीसि केले.

चिकित्सक—यांनी केवळ गरीब स्थितीत वाहून आपल्या उद्योग, दृढनिश्चय व चातुर्यबलावर लक्षाधीशामध्ये आपली गणना करविली; मुंबई इलाख्यातीलच नव्हे, परंतु आज हिंदुस्थानातील मुद्रणकलेस खऱ्या ऊर्जित दशेस आणिले....शांतता, लोकप्रियता, गंभीरपणा, सचोटी या गुणांविषयी मि० जावजींनी आपले जगाकडून वर्णन करून घेतले आहे. जावजींच्या मरणाने आज मुंबई इलाख्यातील छापखानेवाल्यांचे भूषणच गेले म्हणण्यास हरकत नाही.

वांबे ग्याझेट—ह्यांस थोड्या दिवसांमागे मुंबईसरकाराने जस्टिस आफ् थि पीस हा मानाचा किताब दिला. त्याचा उपभोग घेण्यास व तत्संबंधाने लोकांस उपयोगी पडण्यास ते फार दिवस राहिले नाहीत. जावजी मेल्यामुळे मुद्रणकलेच्या धंद्यांतला एक मोठा खंदा व खटपटी मत्तुप्य नाहीसा झाला आहे. ह्यांनी अनेक उपयुक्त संस्कृत, हिंदुस्थानी, मराठी आणि गुजराती ग्रंथ प्रसिद्ध केले आहेत. ह्यांचा टैप पाडण्याचा आणि छापण्याचा कारखाना फार मोठा आहे.

सुधारक—आमच्या इकडे छापखान्यांस जी ऊर्जित दशा आली आहे, ती बऱ्याच अंशाने यांच्या मेहनतीचें फळ होय. यांच्या आयुष्यक्रमांत विशेष लक्षांत ठेवण्यासारखी गोष्ट म्हटली म्हणजे त्यांची मूळची स्थिति फार गरीबीची असून केवळ आपल्या उद्योगाच्या व नेकीच्या बळावर ते इतक्या प्रसिद्धीस आले. आजपर्यंत त्यांच्या साह्याने जे अनेक संस्कृत मराठी ग्रंथांचे प्रकाशन झाले आहे, ते मनांत आणितां त्यांच्या हातून विद्यावृद्धीच्या प्रसारास किती मदत झाली आहे हे कोणासही दिसून येणारे आहे.

अरुणोदय—तीन रुपये दरमहा घेऊन दगडावर टैप घांशीत वसणारे त्या वेळचे ते पोर पुढे अशा योग्यतेस येईल, असे कोणाच्या स्वप्नांतही नव्हते....हे बुद्धीने तिसरट होते म्हणून छापखान्याच्या संबंधाच्या हरएक कामांत ते इतके प्रवीण झाले होते की या इलाख्यांतल्या छापखान्यांचे मूळ पुरुष जे टामस ग्राहम त्यांनीही पुढे पुढे मि० जावजींच्या पुढे हात ठेकले होते...त्यांची जरी इतकी मरमराट झाली तरी आरंभीच्या आपल्या बरो-

Fig. 92. A page from the Biography of Jaoji Dadaji, set in 8 pt. degree face cut by Aru.

Vistar however states that although Jaoji had organized the setting of the *panchang* for Agnihotri and had cut small types for the same Agnihotri was not in a position to support Jaoji's efforts financially owing to the setbacks which he (Agnihotri) had received in the mean time, Jaoji therefore took a decision (*Nirnaya*) to start his own press to print the *panchang* and named the press *Nirnaya-Sagar*⁷. The Press was started with only one Super-Royal Hand Press. It was situated at Bhangwadi, Kalbadevi. The first book printed at this press was *Garud-Puran* in Sanskrit⁸. *Nirnaya-Sagar* Press was shifted to Kolbhat lane in 1883. Ramachandra Amrit More was then working as the manager of the press.

247. Jaoji died on April 5, 1892 at Mahalakshmi after a brief illness. He was then only 53. During twenty-seven years of its existence Jaoji Dadaji Type-foundry issued twenty Marathi type founts, fifteen Gujarati founts and forty founts of English heading types. Nine type casting machines were working in the Foundry. The press had printed and published during this period 193 Sanskrit and 228 Marathi titles of its own. The Press and Foundry together had 250 workers⁹.

RANOJI RAOJI ARU¹⁰

248. Ranoji Raoji Aru (1848-1922) came from a small village, Ale, in Junnar Taluka of Poona District. He was born in a farmer's family that had no land to till. Ranoji's father Raoji therefore migrated to Bombay to work as a labourer. As a boy Ranoji lived with his father in a hut near the Byculla Railway Station. Ranoji also started his career as a labourer and was engaged by a Parsi shop keeper Banaji-shet to work in his bar on cleaning and washing. He was only twelve when he joined the Times of India Press as type-rubber on a monthly salary of Rs. three. The Times Press was then situated near the Churchgate Station of the Western Railways. Raoji later left the Times Press to join the Education Society's Press at Byculla where Thomas Graham was employed as Foundry Superintendent. The Education Society's Press was a very large printing establishment employing about 1500 workers. The Official Gazette of the Government of Bombay used to be printed at the Society's Press. The press enjoyed such a unique position for over 50 years. Later it changed hands and was known as the British India Press for many years until it was taken over by the present management and named the Leaders Press.

249. Ranoji worked in the type-foundry of the Society's Press on casting type in various Indian Scripts, English and Hbrew.

९

राणूजी आरूचें आत्मसमर्पण

राणू रावजी आरू (१८४८-१९२२)
हे मुद्रिका-निर्मितीच्या क्षेत्रांत एक असामान्य
कोटींतील कलावंत होऊन गेले. कोणत्याही
भाषेतील मुद्रिका तयार करायच्या असोत;

आरूचा हस्तस्पर्श होतांच त्यांना सौंदर्य प्राप्त होत असे. जणू काय त्यांच्या हाताचीं बोटे जादूनें भारलेलीं होती. एकादा अभिजात प्रतिभासंपन्न शिल्पकार दगडाला किंवा मातीला स्पर्श करतांच तिला हां हां म्हणतां जीवन-कला आणतो नि प्रेक्षकांना थक्क करून सोडतो; त्याचप्रमाणें मुद्रिकांसाठीं लागणाऱ्या धातूच्या तुकड्याला आरूचा हस्तस्पर्श होतांच त्यांतून नयनरम्य, बोलक्या नि हंसण्या मुद्रिका सहजासहजीं निर्माण होत असत.

कविवर्य केशवसुत ह्यानीं 'आम्हीं कोण ?' ह्या आपल्या काव्यांत कविरायांची कैफियत पुढें मांडतांना म्हटलें आहे कीं,

“पाणिस्पर्शचि आमुचा शकतसे वस्तुंप्रती द्यावया ।

सौंदर्यातिशया अशी वसतसे जादू करामाजि या ॥”

कवि म्हणजे शब्द-सृष्टीचे ईश्वर ! आणि आरू कोण होते ? तेही शब्द सृष्टीचे, सुंदर अक्षरांचे-मुद्रिकांचे निर्माते होते; आणि म्हणूनच वरील काव्यपंक्तींचा अहेर आरूनाही साथितेनें करतां येण्यासारखा आहे.

मुद्रिका, मग त्या मराठी, गुजराथी, इंग्रजी, कानडी किंवा हिब्रू भाषेला शोभविणाऱ्या असोत; त्यांची घडवणूक आरूच्या हातीं येतांच, त्या घाटदार नि ऐटदार व्हावयाच्याच, हा संकेत ठरून गेलेला होता.

३४ १५८

Fig. 93. *Nirnaya Sagar Devanagari Typography, 14 pt. Balbodhi Type now marketed as "14 pt. No. 1, Shantaram"*

type casting machines were not then in use. Small hand moulds served the purpose. Thomas Graham was then engaged in cutting new faces. Ranoji was very useful as a punch-cutter and matrix-fitter which is a very strenuous job. He learnt the art of punch cutting from Graham which he practiced in his spare time at his home. Jaoji Dadaji who was then employed in the Indu-Prakash Press was also executing type casting jobs. Jaoji and Ranoji undertook many type casting jobs and executed them jointly. Jaoji later started his own type-foundry with the assistance of Ranoji who had left the Society's Press, while Jaoji was still in the employment of the Oriental Type-foundry.

250. Ranoji worked with Jaoji for five years as a foundry supervisor. He could not however find time to cut new punches in the foundry. He had by then developed a great liking for the same and had to spend all his spare time at home in punch-cutting. Ranoji was not satisfied with this and had to leave the Jaoji Dadaji Type-foundry in order to seek an opportunity to spend more time on punch cutting. He joined the Bombay Samachar Press on Rs. thirty, where he continued for a few months. When Ranoji found that even in his new job he could not get the necessary opportunity, he left Bombay to join the Dnyanprakash Type-foundry in Poona on a lesser salary of Rs. 20. The Dnyanprakash Type-foundry had no punch cutters and they used to obtain matrices from Jeevan Vallabh Lohar. Ranoji cut two founts of punches in Great Primer one in bold face and the other in light face.

251. During his short stay in Poona, Ranoji came in contact with many learned men. He mentions Kerunana Chhatre, Krishnashastri Chiplunkar, Shivarampant Sathye, Sarvajani Kaka, Govindrao Abhyankar, Justice Ranade and Sakharan Ramchandra Phadake. Ranoji has acknowledged the guidance he secured from Raoji Shridhar Gondhalekar of the Jagat-Hitechhu Press. During his stay in Poona Ranoji used to take a couple of months off, to go to Bombay and work for his old associate, Jaoji. Later Aru left Poona for good, to join the Jaoji Dadaji Type-foundry and issued several elegant Devanagari type founts which still remain unsurpassed.¹¹

GUJARATI TYPE-FOUNDRY

252. The Gujarati Type-foundry was founded in October 1900, by Ichharam Suryaram Desai in partnership with Maganlal Thakordas Modi. The main purpose in establishing this concern was to manufacture the types required by the Gujarati Printing Press. The founders of the Gujarati Type-foundry were attracted to the American point system

भाग दुसरा

नियतकालिकांचा इतिहास

(मासिके - त्रैमासिके - वगैरे)

मराठी पहिली नियतकालिके

(१)

मराठीतील पहिले वृत्तपत्र काढण्याचा मान ज्याप्रमाणे श्री. बाळशास्त्री जांभेकर व श्री. भाऊ महाजन यांच्याकडे जातो, त्याप्रमाणे मराठीतही पहिले नियतकालिक 'दिग्दर्शन' १८३७त सुरू करण्याचा मानही त्यांच्याकडेच जातो. मराठी नियतकालिक 'मराठी ज्ञानप्रसारक' हे मुंबईच्या 'उपयुक्त ज्ञानप्रसारक' सभेच्या विद्यमाने १८५० पासून सुरू झाले. हे मासिके सुमारे १५१९ वर्षे चालले होते. इंग्रजी भाषेतील भारदस्त अशा 'कार्टेली'च्या धर्तीवर या मासिकाची आंखणी करण्यांत आली होती. मराठीतील दुसरे विख्यात त्रैमासिक 'ज्ञानदर्शन' हे १८५४ मध्ये सुप्रसिद्ध वृत्तपत्रकार श्री. भाऊ महाजन यांच्याच संपादकत्वाखाली सुरू झाले. त्यांनी यापूर्वीच 'दिग्दर्शन' व 'उपदेश-चंद्रिका' चालविली होती. ज्ञानदर्शन या त्रैमासिकाच्या जुलै महिन्यांत प्रसिद्ध झालेल्या पहिल्या अंकांत श्री. भाऊसाहेबांनी जी प्रस्तावना लिहिली आहे तीत (विविधज्ञानविस्तार १९२६ मे, पृ. १८७) वर्णिलेली परिस्थिति आजच्या घटकेसहि तशीच कायम आहे. तीन-चार वर्षांतच त्यांना हा आंतबट्ट्याचा व्यवहार सोडून द्यावा लागला. तिसरे नांवाजलेले मासिके 'शाळापत्रक' हे १८६१ मध्ये 'पुणे पाठशाळापत्रक' या नांवाने प्रथम प्रसिद्ध झाले व तिसऱ्या वर्षाच्या ४ व्या अंकापासून ते मराठी 'शाळापत्रक' ह्याच नांवाने प्रसिद्ध होत होते. त्यानंतर सुप्रसिद्ध अशा विविधज्ञानविस्तार मासिकाचा जन्म १८६७ च्या जुलैत झाला. सुदैवाने गेली ६९ वर्षे विविधज्ञानविस्तार चालू असून विस्ताराने कित्येक लेखकांना आणि कवींना लेखन-प्रवण केले आहे. विस्तारापूर्वी लहान मोठी किरकोळ २९ मासिके निघाली होती अशी नोंद सांपडते. 'न्यायाश्रय' (१८६६) व 'बकिलांची साथी' १८६७ ही दोन कायद्याचीच मासिके होती. त्याशिवाय 'ज्ञानोदय' (१८४२), हरी केशवजी यांचे 'तारप्रसारक' (१८५०), 'प्रभोदय' (१८५६) व 'सायंदीपिका' (जुनी) १८६१ ही ख्रिस्तीमतप्रचारक मासिके होती. 'विचारलहरी' (१८५२), 'चंद्रिका' (१८५४) व सद्धर्मदीपिका (१८५६) ही तिन्ही मासिके हिंदुधर्माचा प्रसार करून ख्रिस्तीमतप्रचाराला विरोध करित होती.

Fig. 94. Printing in Akhand Pica, Karnatak Press, Bombay

from the very beginning. Sheth Ichharam introduced Italic types, slanting uniformly to the right, in both Devanagari and Gujarati; adopted uniform system in set size, and hight; and cast types in the *Akhand* system so as to reduce the use of 1/4 body letter-degrees to the minimum. In the *Akhand* system of the G. T. F. right and left *velāntis* were cut in angular bodies. Ichharam got several new type faces cut in Marathi, Gujarati, Urdu, Sindhi, Kannada and Gurumukhi.

253. Manilal Chhaganlal Modi educated at the Kala Bhavan, Baroda, joined Sheth Ichharam in 1906. Narayan Sonu, a goldsmith, was the punch-cutter for the Gujarati Type Foundry. During twenty-five years of his association with the Gujarati Type Foundry, he duplicated thirty founts of Nirnaya-sagar and cut fifteen new founts. By 1908, the Gujarati Type Foundry introduced Italic type in 48 point and 36 point Marathi, and 48, 36, 28, 24 point Gujarati. By 1914, *Akhand* body Marathi types up to 22 point with left and right angular *velāntis*, Italic types in 16 point body in Marathi and two new faces known as 12 point and 18 point New Style Gujarati, were put on the market. During the year 1917/18, the Gujarati Type-foundry introduced shaded types. Punches of this type face were cut by Anant Chari and the face was named after its inventor as '22 point Anant Shaded'.

254. Between the years 1932/37 under the guidance of Sheth Manilal Chhaganlal Modi, Anant Ganesh Salaskar designed a new face known as 18 point New Style Anant, Marathi. Salaskar also cut faces in 20 point Italic. 10 point Gita-Marathi face was brought out by the G.T.F. during this period. The overall size of this face is smaller than the then prevalent long primer face and in set-width it occupies lesser space. Poster type 144 point Peshwa, 96 point Manaji, were introduced during this period. The recent additions of new designs to the Gujarati Type Foundry's Marathi family, are 24 point Vasant, designed by Vasantrao Oturkar and a smaller version 18 point Vasant, 36 point Bhishma, 12 point Pushpa Italic, 12 point Bimal, 24 point Bharat and 24 point Uma.

LOKASANGRAH AND PRAKASH TYPE FOUNDRIES OF POONA

255. The Lokasangraha Type-foundry has made important contribution to the art of Devanagari type-founding under the guidance of S. R. Date. His Monotype *Karan* system was conceived at the Lokasangraha Type-foundry. Date made use of the pantograph machine in the production of Devanagari type for the first time in India. Hitherto-for the designer himself used to engrave the master punches. The Lokasangraha Press introduced in 1941 a new face in 24 point resembling the sanserif

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जन्मवृत्तांत

जन्मस्थल

अलीकडे बऱ्याच मुलांचे वाढदिवस साजरे केले जातात. त्यामुळे त्यांना आपलें वय काय याची माहिती असते. जुन्या काळीं अशा समारंभांची प्रथा नव्हती. त्यामुळे जसे डोंगर आहेत, वृक्ष आहेत, घरे आहेत, तसे आपण आहोत असें मुलांना वाटत असावें. आपण केव्हां जन्मलों याचें ज्ञान त्यांना नसे. मुलांनाच काय, त्यांच्या आईवडिलांना देखील आपल्या मुलाचा जन्मदिन नक्की कोणता हें सांगतां येणें कठीण जाई. त्यामुळे पुष्कळ मोठ्या माणसांच्या जन्मतिथीसंबंधीं वाद माजून राहिले आहेत.

एकाद्याच्या जन्मकालासंबंधीं मतभिन्नता असते, हें त्याच्या मोठेपणाचें एक गमक आहे असें कांहीं लोक म्हणतात; पण मोठ्या माणसाप्रमाणें लहान माणसाच्याही जन्मकालासंबंधीं अज्ञान असतें. थोर माणसाच्या जन्मतिथीसंबंधीं लोकांना जिज्ञासा असते, त्यामुळे तिच्यासंबंधीं वाद माजतात. लहान माणसाचा जन्मकाल जाणण्याची लोकांना आवश्यकता वाटत नाही; अर्थात् तेथें वादाचा प्रश्नच उद्भवत नाही!

भाऊ दाजींच्या जन्मकालासंबंधीं फारच मतभिन्नता दिसून येते. जन्मकालासंबंधींच काय, पण त्यांच्या जन्मस्थलासंबंधींही वाद आहे. कांहीं लोक म्हणतात ते सावंतवाडीचे, तर कांहीं म्हणतात गोव्याचे.

वास्तविक भाऊ दाजींचा जन्म ज्यांत झाला, तो पेडणें तालुका सावंतवाडी संस्थानचा भाग होता. भाऊ दाजींच्या जन्मापूर्वीं सुमारे पस्तीस वर्षे तो पोर्तुगीजांच्या सत्तेखालीं गेला. कोल्हापूरकर आणि सावंतवाडीकर यांची आपसांत लढाई जुंपली, आणि पोर्तुगीजांनीं सावंतवाडीकरांना मदत केल्याबद्दल सावंतवाडीकरांनीं तो १७८८ सालच्या तहाअन्वये पोर्तुगीजांना दान दिला!

मांजरे किंवा मांद्रे, हा गांव भाऊ दाजींची जन्मभूमि असल्याबद्दल पुष्कळांनीं नमूद केलें आहे. भाऊ दाजींच्या हयातींत लिहिल्या गेलेल्या 'मुंबईनो बहार' या गुजराती पुस्तकांत त्यांचें जन्मस्थान 'मांदरा' असेंच नमूद केलें आहे.

faces in Roman. As a matter of fact the Devanagari faces in use have no serifs but the terminals of the strokes are cut oblique and the degree of stress varied in the curves. In the Lokasangrah type, uniformity of stress was ensured. It was designed by S. K. Sant and the matrices were engraved by S. R. Ketkar.

256. The Prakash Type Foundry was established in the year 1951. It is a joint venture of S. B. Joshi and (Mrs.) Kalindi Karandikar. Prakash introduced a new Devanagari display face in 1956 which was designed by Oturkar and the punches were cut by Vedapathak. The Prakash Type Foundry secured the assistance of artists, Apte, Kamble and Maydeo. The type faces cut by Prakash are all based on the degree system but they aim at the gradual introduction of the linear system in type-setting. Nineteen new display designs have been introduced by this Foundry. Six of these type designs have earned awards, three copper-plates and three merit certificates. The Foundry manufactures Monotype *akhand* types and hand-cast degree types from 6 to 72 pts. in English and Devanagari scripts and exports type to Mauritius, Nepal, East Africa and Burma.

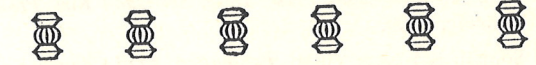
NEW VIJAPURE FACES

257. The Printing Department of the Government of Bombay commissioned a new type face, *Ganesh*, designed by Vijapure in 1960. Punches were engraved in 24 point and the matrices struck under the supervision of Vijapure. This type face was subsequently made available to the printers by the Mouj Type-foundry of Bhagwat Brothers under the name *Vijay* in three sizes 24 point, 20 point and 16 point. It has proved very popular, and is widely used for headings and display work. Vijapure's services were again enlisted by the Printing Department of the Government of Maharashtra for designing two more type faces "*Vasant*" and "*Jayant*" in 16 and 12 points. They are now available to the printers through the Rajhans Type Foundry, Poona, under the names *Vijapure Huns* and *Vijapure Jayant*.



प्रकरण पहिलें

नाट्यकला व नाट्यशास्त्र



देवानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषं
रुद्रेणेदमुष्मकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
त्रैगुण्योद्भवमत्रलोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥

नाट्यकलेरील उपलब्ध असलेल्या अत्यंत प्राचीन ग्रंथांत म्हणजे भरतमुनीच्या नाट्यशास्त्रांत नाट्याची उत्पत्ति सांगतांना ब्रह्मदेवानें ऋग्वेदापासून पाठ्य, यजुर्वेदापासून अभिनय, सामवेदापासून गान, व अथर्ववेदांतून रस असे घेऊन नवीन नाट्यवेद तयार केला, असें वर्णन आहे^१. नाट्यास आवश्यक असणाऱ्या पाठ्य, गान, अभिनय व रस ह्या चारी गोष्टींत अभिनयास अधिक महत्त्व आहे, हें निर्विवाद आहे. आंगिक, वाचिक, सात्विक व आहार्य या पुढें सांगितलेल्या चारी अभिनयांनीं जोपयत पाठ्य किंवा गानमुक्त होणार नाही, तोपर्यंत त्यांत रसहि उत्पन्न होणार नाही व त्यास नाट्य ही संज्ञाहि दिली जाणार नाही. एखादा मनुष्य तुसतेंच एखादें वाक्य म्हणून दाखवीत असेल, अथवा एखादें गान गाऊन दाखवीत असेल, तर तो नाट्य करून दाखवीत आहे, असें म्हणतां येणार नाही; पण तोच मनुष्य जर त्याच्या तोंडीं ज्याचें गाणें किंवा वाक्य असेल, त्याचें सोंग घेऊन तेंच गाणें किंवा तेंच वाक्य साभिनय म्हणून दाखवील, तर त्या क्रियेस नाट्य असें म्हणतां येईल. उदाहरणार्थ, ऐतरेय ब्राह्मणांत शीनःशेष आख्यानाचे शेवटीं, होत्यानें तें आख्यान सांगार्वे व अर्च्यूनं प्रत्येक ऋचेच्या शेवटीं त्यास ॐ असें म्हणून हुंकार द्यावा, असें सांगितलें आहे. पण अशा प्रकारच्या पाठास नाट्य असें म्हणतां येणार नाही. मॅक्स मुल्लरच्या म्हणण्याप्रमाणें 'an early attempt at dramatic representation' असें म्हणतां येईल,^२ पण त्याच आख्यानाचा जर एकाचें शुनःशेषाचें,

(१) का. सा. १-४

(२) भा. ना. १-१७

(२) Max Muller's *History of Ancient Sanskrit Literature*, p. 216.

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ANNEXURE H

DEVANAGARI TYPE FACES

BOOK FACES ISSUED BY THE NIRNAYA SAGAR TYPE FOUNDRY

1

8 Point Marathi

विज्ञान शाप की वरदान : तसे पाहिले तर हा प्रश्नच होऊ शकत नाही. एके काळीं स्वभावतःच गति-शोल असलेला हा मानवप्राणी निसर्गाशी कसेतरी जमवून घेऊन आपला जगत होता. त्यातच समाधान मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. ०००

2

8 Point Marathi black

भीतीच्या भावनेने स्वरक्षणासाठी उपाय शोधण्याला माणसाला प्रवृत्त केले. “स्वरक्षणाची ही गरज” विज्ञानशास्त्राची आदिमाता आहे. मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. १२३४५६७८ ०००

3

Long Primer (338)

निर्णयसागर हे महाराष्ट्रमुद्रणकलेचे, महाराष्ट्रवाङ्मयाचे एक भूषण आहे. हे भूषणावह स्थान कायम राखण्याचे कार्य शेट तुकाराम जावजी ह्यांनी फारच उत्कृष्ट रीतीने पार पाडले. मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले.

4

Pica No. 1 (334)

टाईप तयार करण्याच्या कामांत मुंबईस जावजी दादाजी व गणपत कृष्णाजी या दोघांनीच नांव मिळविले. (केसरी—१२-४-९२) मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. ०००

5

Pica Black No. 1 (332)

गौतमबुद्ध हा बिहार प्रांताचा राजा शुद्धोदन ह्याचा एकुलता एक पुत्र होता. मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. १२३४५६ ०००

6

Pica Black No. 2 (333)

निर्णयसागर छापखान्याचे मालक कैलासवासी जावजी दादाजी हे आपल्या उद्योगाने व श्रमाने भरभराटीस आले होते. मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. ०००

7

Pica Italic (384)

मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. १२३४५६७८९० ०००

8

English No. 1

एका श्रीमंत गृहस्थाने आपल्या खजिन्यावर पाहारा करण्यास एक शिपाई ठेविला, मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. १२३४५६७८९ ०००

9

New Face 12 Point English No. 1

विश्वशांतीचे कटे पुरस्कर्ते होते आणि तिचा प्रसार करण्यासाठीच जणु त्यांचा अवतार होता. मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. १२३४५६७८९ ०००

10

Great Primer No. 1 (325)

थोडे नुकसान झाले तरी होवो पण खरा सरळपणा राहो असे ते वागत. मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. १२३४५६७८९० ०००

11

Great Primer Black No. 1 (323)

रविवर्मा चित्रकले, वर्णशलाकांस जावजी शेट ॥ १ ॥ मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. १२३४५६ ०००

12

Great Primer Black No. 2 (324)

लोकांनी आपणांस चांगले म्हणावे, आपली वाहवा व्हावी, अशी साहजिकच इच्छा असते मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले.

13

Great Primer No. 3 (327)

‘बादरायणसंबंध’ हा शब्द अनेकदा येतो. ज्या गोष्टीचा संबंध मुळीच नसतो, त्या गोष्टीचा संबंध....मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. १२३४५६ ०००

14

Great Primer Black No. 3 (469)

मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. १२३४५६ ०००

15

One-Nick Great Primer (322)

मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले. १२३४५६७८९० ०००

16

One-Nick Great Primer Black No. 2 (321)

मुंबई काँग्रेस अधिवेशनांत कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यांत आले.

FACES ISSUED BY THE GUJARATI TYPE FOUNDRY

17

12 Point Bimal

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले.

18

16 Point Pushpa Italic

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले.

19

16 Point new style italic

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले. १२३४५६७८९०

20

18 Point Vasant

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले. १२३४५६७८९०

21

24 Point Bharat

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले. १२३४५६७८९०

22

24 Point Uma

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप १२३४ नाट्यदर्शन घडविण्यात आले. ५६७९०

23

Point Anant Shaded

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले. १२३४५७८९०

24

24 Point Tanaji

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले. १२३४५७८

25

36 Point Bhishma

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले १२३४५६

FACES ISSUED BY THE MOUJ TYPE FOUNDRY.

26

16 Point Vijapure

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले. १२३४५६७८९०

26a

20 Point Vijapure

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले. १२३४५६७८९०

27

24 Point Vijapure

मुंबई काँग्रेस अधिवेशनात कर्तृत्वपूर्ण मराठी रंगभूमीचे एक अभिरूप नाट्यदर्शन घडविण्यात आले. १२३४५६

FACES ISSUED BY THE PRAKASH TYPE FOUNDRY, POONA

28

12 Point Raghunath

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना सरल मालूम होता है। उसका शिखर आवाहन करता दिखाई देता है लेकिन ज्यों ज्यों हम उसके नजदीक पहुँचते हैं, कठिनाईयों दिखाई

29

12 Point Ashok

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना सरल मालूम होता है। उसका शिखर आवाहन करता दिखाई देता है, लेकिन ज्यों ज्यों हम उसके नजदीक पहुँचते हैं।

30

14 Point Madhav

मनुष्यमें सबसे बड़ी शक्ति विचारोंकी शक्ति है। इसकेद्वारा मनुष्यने बड़े बड़े आविष्कार किये हैं। किन्तु मनुष्य अपनी विचारशक्तिको श्रीगणेश धामर एडका ाणेश २मान अगातिक ेशव जलाल

31

14 Point Narayan

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना सरल मालूम होता है। उसका शिखर आवाहन करता दिखाई देता है, लेकिन ज्यों ज्यों हम उसके नजदीक पहुँचते हैं।

32

12 Point Vishnu

हम समाज के साथ ही ऊपर उठ सकते हैं और समाज के साथ ही नीचे गिरना होगा। यह तो नितान्त असम्भव है कि कोई व्यक्ति अपूर्ण

33

16 Point Vishnu

हम समाज के साथ ही ऊपर उठ सकते हैं और समाज के साथ ही नीचे गिरना होगा। यह तो नितान्त असम्भव है

34

24 Point Vishnu

हम समाज के साथ ही ऊपर उठ सकते हैं और समाज के साथ ही नीचे गिरना

12 Point Shri Ganesb

35

स्वानंद प्रदीपासंबंधीची पारमार्थिक जनतेची जिज्ञासा अधिकाधिक वाढत आहे. आमच्याकडे आलेल्या वाचकांच्या शेकडों

16 Point Shree Ganesb

36

भारतकी पवित्र भूमिपर चीन वदारा किये गये हमलेसे भारतके नित-जागृत-प्रहरी-

24 Point Shri Ganesb

37

श्रीगणेशः आम्ही शेवटपर्यंत लढूं शेवटी विजय आमचाच होईल

16 Point Prakash

38

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना सरल मालूम होता है। उसका शिखर आवाहन करता दिखाई देता है। १ २ ३ ४ ५

16 Point Oturkar

39

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना सरल मालूम होता है। उसका शिखर आवाहन करता दिखाई देता है। १ २ ३ ४ ५

18 Point Govind

40

सबसे श्रेष्ठ वह है जो परार्थको ही अपना स्वार्थ मानकर अपनी हानिकरके भी दूसरेको लाभ पहुंचाता है। उससे

20 Point Mayadev

41

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना सरल मालूम होता है। १ २ ३

42

18 Point Balakrishna

सुदूरवर्ती पर्वत सुगम्य । उसपर चढ़ना सरल मालूम होता है । उसका शिखर आवाहन । १ २ ३ ४ ५ ६ ७ ८ ९ ०

43

24 Point Yashawant

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना सरल मालूम होता है । उसका शिखर आवाहन करता दिखाई देता है । १ २ ३

44

24 Point Arun

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना सरल मालूम होता है । १ २ ३ ४ ५ ६ ७

45

22 Point Painter

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना सरल मालूम होता है । १ २ ३ ४ ५ ६ ७ ८ ९ ०

46

32 Point Keshav

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना सरल मालूम होता है । १ २ ३ ४ ५ ६

47

36 Point Anant

सुदूरवर्ती पर्वत सुगम्य और उसपर चढ़ना १ २

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